

THE ART-UNION.

PAINTING
SCULPTURE
ENGRAVING
ARCHITECTURE
&c. &c. &c.



EXHIBITIONS
FOREIGN ART
PUBLICATIONS
PROGRESS OF ART
&c. &c. &c.

A MONTHLY JOURNAL OF THE FINE ARTS.

No. 25.

LONDON: FEBRUARY 15, 1841.

PRICE 8d.

THIS JOURNAL BEING STAMPED, CIRCULATES, POSTAGE FREE TO ALL PARTS OF THE UNITED KINGDOM.

BRITISH INSTITUTION, Pall-Mall.—The Gallery for the Exhibition and Sale of the Works of British Artists is Open Daily, from Ten in the Morning until Five in the Evening.
Admission, 1s. Catalogues, 1s.
WILLIAM BARNARD, Keeper.

ROYAL HIBERNIAN ACADEMY.—FIFTEENTH ANNUAL EXHIBITION.—The Fifteenth Annual Exhibition of Painting, Sculpture, and Architecture, of the Royal Hibernian Academy will, open on Monday, the 26th of April next. All works of Art intended for this Exhibition, must be sent to the Academy-house, on or before Saturday, the 17th April.
By Order. GEORGE PETRIE, R.H.A., Sec.
Academy-house, Lower Abbey-street, Jan. 26.

ROYAL IRISH ART-UNION.
PRESIDENT—The Marquis of Ormonde.
VICE-PRESIDENTS,

Marquis of Abercorn,
Marquis of Downshire,
Marquis of Conyngham,
Earl of Charlemont,
Earl of Roden,
Earl of Kenmare,
Earl of Mayo,
Earl of Bandon,
Viscount Massareene,
Viscount Harberton,
Viscount Powerscourt,
Lord Farnham,
Lord Downes,
Lord Bishop of Meath,

Lord Bishop of Clogher,
Sir C. H. Coote, Bt., M.P.,
Sir Thomas Staples, Bart.,
Sir John Burke, Bart.,
Sir George Shee, Bart.,
Sir Arthur Brooke, Bart.,
Chief Justice Doherty,
Hon. Judge Torrens,
Hon. Judge Burton,
Rt. Hon. F. Blackburne,
Colonel D'Aguilar, C.B.,
David Charles Latouche,
Henry Kemmis, Q.C.

By the Report of this Society just published, it appears, that, during the past year (the first of its existence), £1235 were collected from above One Thousand Subscribers. An admirable Exhibition was afforded to the public; thirty Works of Art of merit were purchased, at prices varying from 90 guineas to £2, amounting in the entire to £440. These were distributed by lot among the members at a public meeting, held in the Theatre of the Royal Dublin Society, on the 8th of July, 1840, and an equivalent sum was reserved for the purpose of engraving the beautiful and national picture of the 'Blind Girl at the Holy Well, a scene in the West of Ireland,' by W. F. Burton, Esq., R.H.A., then first produced. This engraving is in active progress in the hands of H. T. Ryall, Esq., and will shortly be ready for distribution. In addition to these advantages, so considerable an impetus has been given to private patronage in favour of the arts, as to leave no doubt that, however deficient in this respect heretofore, it will in future keep pace proportionably with the public exertions of this Society.

Subscription—One Pound per Share.
N.B.—Post Office orders, for remitting the Price of One or Two Shares, may be obtained of any Postmaster in the United Kingdom, for Three Pence, and up to Five Shares for Six Pence.

Ladies and Gentlemen desirous to become Subscribers, will please to send whatever amount they wish to contribute, without delay, to STEWART BLACHER, Esq., Honorary Secretary, 20, Gardeners'-place, Dublin; and the proper vouchers, entitling them to share in the next Distribution of Prizes, will be forwarded to them immediately.—Impressions of the engravings issued strictly in the order that Subscriptions are paid in.

Subscriptions in London will be received by Messrs. Hodgson and Graves, 6, Pall-Mall; by Mr. Roberson, 51, Long Acre; or the London and Westminster Bank.
STEWART BLACHER, Hon. Sec.
20, Gardeners'-place, Dublin.

ASSOCIATION FOR THE PURCHASE OF BRITISH ENGRAVINGS.

THE COMMITTEE beg to intimate that the **SUBSCRIPTION LISTS** for 1841 are now OPEN, and request intending Subscribers to insert their names as soon as possible.

The object of this Association is to cultivate a taste for the Fine Arts, and to encourage native talent, by the distribution among its Members of Engravings of standard reputation, the productions of British Artists.

A Subscription of Five Shillings constitutes Membership; but a Member may subscribe for any number of Shares. The whole of the Funds are expended each year in purchasing Engravings, selected by a Committee of the Members, and distributed by Ballot at a General Meeting of the Association, called by public advertisement. Mr. Newlands, Architect, 12, Argyle-square, Edinburgh, Secretary; Mr. Robert Selater, Die-cutter, 11, South Bridge-street, Treasurer.

ART-UNION OF LONDON.

THE Subscribers and the Public are informed that, in consequence of the extension of this Society's operations, an OFFICE for the transaction of all business connected with it has been OPENED at No. 72, GREAT RUSSELL-STREET, corner of Bloomsbury-square, where the Clerk attends daily, from Twelve till Five o'clock, to furnish Prospectuses, and afford any additional information that may be required.

As the Subscription Lists will be closed on the 31st of March, to afford Prizeholders an opportunity of selecting from all the Public Exhibitions of Works of Art, an early subscription is earnestly requested.

Every Subscriber of the past year will receive, for each Guinea subscribed, an impression of a Line Engraving, by Mr. H. C. Shenton, from Mr. Landseer's picture, 'The Tired Huntsman.'

C. P. DIMOND, Esq., Treasurer.
GEORGE GODWIN, Esq., F.R.S., F.S.A. } Hon.
LEWIS POCOCK, Esq. } Secretaries.
By Order, T. E. JONES, Clerk to the Committee.

Now Publishing, and respectfully Dedicated to Her Royal Highness the DUCHESS OF KENT.

THE GRAND NATIONAL PICTURE OF THE BRIDAL MORN,

Engraved in the finest style of Mezzotinto, by Mr. W. REYNOLDS, after a drawing by F. LOCK. This picture, which has been the admiration of all who have seen it, is acknowledged to be the most pleasing composition which has been produced of our

MOST GRACIOUS MAJESTY,
and her beloved Consort,

PRINCE ALBERT OF SAXE-GOTHA.

The subject is taken on the return of the Royal Pair from the Altar immediately after the

SACRED CEREMONY,
at which interesting moment the mind of the nation

was drawn towards its

YOUNG AND PROMISING QUEEN,
and her admirable choice. The picture conveys a just

and correct representation of the

ROYAL PAIR IN FULL LENGTH,
an attempt which has not been made by any other

artist; it is a well conceived subject, and carried out in a masterly style.

Size 25 inches by 17
Frame inside 29 ditto by 21

Therefore forming a handsome coup-d'œil.

Proofs on India Paper £4 4 0
Ditto before Letters 3 3 0
Ditto after Letters 2 2 0
Print 1 11 6

Published by her Majesty's devoted Subject, G. S. Tregear, 96, Cheapside.

AT A MEETING of some friends and admirers of the Works of GEORGE CHAMBERS, Marine Painter, lately deceased, held on the 14th January, 1841, at the house of THOMAS SIDNEY COOPER, Esq., No. 16, Wellington Terrace, St. John's Wood, Mr. Cooper in the Chair,

It was stated that Mr. Chambers, for many years previous to his death, which happened on the 26th October last, had been afflicted with severe indisposition, which frequently, and for upwards of twelve months before his death, wholly prevented him from exertion in his profession.

That Mr. Chambers was graciously honoured with the personal notice of his Sovereign, the late King William the Fourth, for whom he painted several pictures.

That Mr. Chambers' talent as a Marine Painter (surpassed by few or none), was too well known to require observation, and whilst it was anticipated, with every reasonable expectation, that the commissions he received would have enabled him to make provision for the future, had his life been spared, it is greatly to be regretted that a declining state of health, occasioned by lingering disease, prevented his doing so; the little he had saved was but barely sufficient to meet the expenses of living and medical aid, during the latter portion of his life; and by his death, his widow and three young children (the eldest of whom is under twelve years of age), have been left without the means of future support, save what may be derived by a sale of his sketches.

To consider the best means to be adopted for the relief of the widow and her fatherless children, as well as for their future subsistence, the present meeting has been convened, at which the following resolutions have been proposed, and carried unanimously.

Resolved:—That a Subscription be entered into for the benefit of the Widow and Children of the late Mr. George Chambers, and that the Patrons of Art and Artists and the Public be respectfully solicited to join therein.

Resolved:—That a Committee be appointed to carry into effect the objects of the Meeting, and to promote and manage the Subscription, and to apply or invest the same as they may deem expedient, and that they be requested personally to exert their influence with their friends in aiding the same.

Resolved:—That the following gentlemen be appointed the Committee for the above purpose, with power to add to their number:—

Thomas Sidney Cooper, Esq., 16, Wellington Terrace, St. John's Wood; Samuel Cousins, Esq., A.R.A., 15, Osnaburgh-street; Henry Graves, Esq., 6, Pall Mall; Robert Graves, Esq., A.R.A., 19, Grove Terrace, Kentish Town; S. C. Hall, Esq., Rosery, Old Brompton; Charles Lewis, Esq., 53, Charlotte-street, Portland-place; Richard Lloyd, Esq., Pear Tree Cottage, Holloway; J. B. Pyne, Esq., 7, Earl's Court Terrace, Old Brompton; Alfred Vickers, Esq., 7, Islington Green; John Whicheo, Esq., 26, Charles-street, St. James's.

Resolved:—That Thomas Sidney Cooper, Esq., be requested to act as Treasurer, and Mr. Robert Cole as Honorary Secretary.

Resolved:—That an account be opened with the London and Westminster Bank (in the name of the Treasurer), where Subscriptions may be paid.

(Signed) THOS. SIDNEY COOPER.

Subscriptions also received by the several Members of the Committee; by Messrs. Hodgson and Graves, 6, Pall Mall; Mr. Fuller, 35, Rathbone Place; Mr. T. McLean, Haymarket; Messrs. Ackermann, 96, Strand; Messrs. Tilt and Bogue, Fleet-street; Mr. Moon, Threadneedle-street; and by the Honorary Secretary, 57, Upper Norton-street, Portland-place.

Thos. Sidney Cooper

Now ready, 8vo., with Plates, 12s.
GOETHE'S THEORY OF COLOURS.
 Translated from the German, and Edited, with
 Notes, by CHARLES LOCK EASTLAKE, R.A.
 John Murray, Albemarle-street.

**NEW BOOK FOR YOUTH, by AGNES STRICKLAND,
 ALDA, THE BRITISH CAPTIVE.**
 In foolscap 8vo., cloth extra, gilt edges, price 4s. 6d.
 Also, just published, 16mo., gilt, price 2s.

"**THY WILL BE DONE;**" or, the Leper of Aosta.
 Joseph Rickerby, Sherbourn-lane, King William-
 street, City.

Just published, 12mo., price 6d.,
A LECTURE ON THE NATURE AND STATE
OF THE ENGLISH DRAMA. By Mr. F. G.
 TOMLINS, author of "The Past and Present State of
 Dramatic Art and Literature," &c. Delivered to the
 Syncretic Association, at the Suffolk-street Gallery,
 24th January, 1841.
 C. Mitchell, Red Lion-court, Fleet-street

LAKE AND MOUNTAIN SCENERY, by
 FIELDING, in Cumberland, Westmoreland, and
 Lancashire: thirty-six highly interesting aqua-tint
 Engravings, beautifully coloured from his original
 drawings, price 6d. each view. Sold by W. H. Clark,
 Stationer to the late King, 6, Charing-cross, opposite
 the Statue (removed from No. 59); and may be had of
 all Printers and Stationers in the United Kingdom.

Now completed, in Three Volumes, royal 8vo., price
 £4 4s., in cloth, a New Translation of the
TALES OF A THOUSAND AND ONE
NIGHTS, known in England as *The Arabian*
Nights' Entertainments, with copious Notes, by ED-
 WARD WILLIAM LANE, Esq. Illustrated with Six
 Hundred and Fifty Wood-cuts, engraved by the first
 English artists, after Original Designs by WILLIAM
 HARVEY, Esq.
 London: Charles Knight and Co., 22, Ludgate street.

THE LATE GEORGE CHAMBERS.—It
 is proposed to publish by Subscription, in One
 Volume, small 8vo., price 7s., for the benefit of the
 Widow and Children, some Account of the LIFE and
 CAREER of the LATE MR. GEORGE CHAMBERS,
 Marine Artist, Member of the Society of Painters in
 Water Colours; with a Portrait. By A FRIEND.
 Subscribers' Names received by Messrs. How and
 Parsons, Publishers of "The Art-Union," 132, Fleet-
 street.

Just published, foolscap 8vo., uniform with Words-
 worth's Poems, &c., price 7s. 6d. bound in cloth,
CHAUCEER'S POEMS MODERNIZED.
 By WILLIAM WORDSWORTH, R. H. HORNE,
 RICHARD MONCKTON MILNES, THOMAS POWELL,
 LEIGH HUNT, Miss E. B. BARRETT, HARRY CORN-
 WALL, ROBERT BELL, and others. With an Intro-
 duction by R. H. HORNE, and a Life of Chaucer by
 Professor LEONHARD SCHMITZ.
 "Too much applause cannot be bestowed upon the
 projection and the execution of this design."—Atlas.
 Whittaker and Co., Ave Maria-lane.

Now Complete, in Five Volumes, price £1 17s. 6d.,
THE ILLUSTRATED COMMENTARY ON
THE OLD AND NEW TESTAMENTS. Chiefly
 explanatory of the Manners and Customs mentioned in
 the Sacred Scriptures; and also of the History, Geo-
 graphy, Natural History, and Antiquities; being a re-
 publication of the Notes of the "Pictorial Bible," of a
 size which will range with the authorized editions of
 the Sacred Text; with many Hundred Wood-cuts, from
 the best and most authentic sources.

Vol. I., comprising Genesis—Deuteronomy. Vol.
 II., Joshua—II. Kings. Vol. III., I. Chronicles—
 Solomon's Song. Vol. IV., The Prophets. Vol. V.,
 New Testament. Price 7s. 6d. each, bound in cloth.
 London: Charles Knight and Co., 22, Ludgate-street.

THE DUBLIN UNIVERSITY MAGAZINE
 for February, price 2s. 6d., contains,—1. Gallery
 of Illustrious Irishmen—No. 12—Archbishop Ussher,
 with an Etching.—3. Raising the Wind.—3. Whewell's
 Philosophy of the Inductive Sciences.—4. German
 Ghosts and Ghost-Seers—Chap. IX., "The Dignus
 vindice nodus"—Chap. X., Power of Imagination—
 Chap. XI., Faery—conclusion.—5. The Misfortunes of
 Barney Branagan, by William Carleton, Chaps. IV. V.
 —6. The Adventure of Pastor Schmolke and School-
 master Bakel, from the German, by John Anster,
 LL.D.—7. The Chartist's Song, or the new Ca Ira.—
 8. Non-Intrusion Question—The member for Kil-
 marnock and the "Quarterly Review."—9. Sonnet by
 Coul Goppagh.—10. Charles O'Malley the Irish Dra-
 goon—Chap. LXV., Talavera—LXVI., Night after
 Talavera—LXVII., The Outpost—LXVIII., Letter to
 O'Malley—Rhyming Epistle to G. P. R. James, Esq.
 —O'Malley's Daughter, a tale of fire, in a Letter of
 O'Malley to Charles O'Malley, by G. P. R. James,
 Esq.
 Dublin: William Curry, jun., and Co., Sackville-
 street; W. S. Orr and Co., Paternoster-row, London.
 Sold by all Booksellers.

CUVIER.—On the 1st of January, 1841, was
 published, a highly finished PORTRAIT, in line,
 of the great Naturalist, from a picture painted from
 express sittings at his residence in Paris, in 1831 (the
 year preceding his death), by W. H. PICKERSOILL, R.A.
 Engraved by GEORGE T. DOO.

The bust and back-ground terminating in vignette,
 the above portrait may be bound up with the folio or
 quarto copies of the works of Cuvier.

Sold by all respectable Printers and Booksellers
 in the United Kingdom.

MR. GEORGE T. DOO,
 29, St. Peter's-square, Hammersmith.

CUVIER'S ANIMAL KINGDOM.
 In Sixteen Volumes, with 814 Engravings.
 Translated by E. GRAY, F.R.S., and Others.

The small remaining stock reduced to the following
 prices:—

Demy 8vo. formerly £26 8 cloth. now £12 12
 Royal 8vo. coloured " 51 12 " " 26 5
 Demy 4to. India proof " 52 16 " " 25 0

See Prospectus at the end of the Edinburgh Review
 and the other periodicals.

Whittaker and Co., Ave Maria-lane, London. To be
 had of any Bookseller by order.

Now complete, in Four Volumes, super-royal 8vo.,
 price £4 14s. 6d., in cloth,

**THE PICTORIAL HISTORY OF ENG-
 LAND,** being a History of the People as well
 as a History of the Kingdom. Illustrated with many
 hundred Wood-cuts of Monumental Records, Coins,
 Civil and Military Costume, Domestic Buildings,
 Furniture and Ornaments, Cathedrals and other Great
 Works of Architecture, Sports and other Illustrations
 of Manners, Mechanical Inventions, Portraits of the
 Kings and Queens, their Signatures and Great Seals,
 and Remarkable Historical Scenes. By GEORGE L.
 CRAIK and CHARLES MACFARLANE, assisted by other
 Contributors.
 London: Charles Knight and Co., 22, Ludgate-street.

GERMANY.

THE HISTORY OF GERMANY was com-
 menced in the new Part of CORNER'S HISTO-
 RICAL LIBRARY, and was published on the 1st of
 February, price only 1s., embellished with a beautiful
 Historical Engraving on Steel, and containing nearly
 100 pages of letter-press: being Part XIV. of this
 esteemed publication, which, for excellence of arrange-
 ment, propriety of language, and truth, has been spoken
 of in terms of the highest commendation by the public
 press.

England: Dean and Munday, Threadneedle-street,
 London. Ireland: Tegg and Co.; and Machen and
 Co., Dublin. Scotland: Griffin and Co., Glasgow; and
 J. Menzies, Edinburgh.

May be obtained of every other Bookseller in the
 United Kingdom.

NEW EDITION OF ROSCOE'S WALES.
 This day is published, in demy 8vo., containing six
 beautiful steel plates and thirty-two pages of letter-
 press, Part I., price Half a Crown, to be completed
 in nine monthly parts, including a correct and
 finely engraved Map.

WANDERINGS AND EXCURSIONS IN
NORTH WALES. By THOMAS ROSCOE, Esq.
 The high celebrity this work has obtained, has in-
 duced the publishers to issue an edition of it rather
 smaller in size than that already known to the public,
 and at such a price as will enable them to pronounce
 it one of the cheapest, as well as most richly illustrated
 works ever published.

* Part I. will contain plates of Conway—Bettws y
 Coed—Pont Aberglaslyn—Menai Bridge—Vale of
 Llangollen—and Penmaen Mawr.

Tilt and Bogue, Simpkin and Co., and Orr and Co.,
 London; Wrightson and Webb, Birmingham; Wareing
 Webb, Liverpool; and Simms and Dinham, Man-
 chester. Sold by all Booksellers in the kingdom.

Now ready, Price Half-a-Guinea,
THE NEW TALE OF A TUB; an Adventure
 in verse. By F. W. N. BAYLEY. With Designs
 by Capt. J. S. COTTON, Madras Cavalry; Lithographed
 by AUBRY.

"As pleasant to read as though Dean Swift himself
 had written it. The illustrations are perfectly impay-
 able. The drawing is admirable—the truth and hu-
 mour of the conception perfect."—Morning Herald.

"A capital story, admirably well told."—Spectator.

"The events are discovered in a very witty and hu-
 morous style. Honour to the poet who can so plea-
 santly record such reminiscences."—Courier.

"Having once got into the story, it is impossible to
 refrain from continuous laughter at its conduct, inci-
 dents, and denouement."—Globe.

"One of the cleverest productions in comic verse
 we have seen. The illustrations are capital."—Court
 Gazette.

"A brochure that reflects credit on both author and
 artist."—Britannia.

"An elegant appendage to the drawing-room table,
 running over with fun and humour. The plates no
 description can pretend to realize."—Era.

Colnaghi and Puckle, 23, Cockspur-street.

On the 2nd of January, 1841, was issued the First Num-
 ber, and on the 1st of February was published the
 First Part, of

THE PENNY MAGAZINE. NEW SERIES.

The object which is proposed in thus commencing
 a New Series is to place the PENNY MAGAZINE
 still more completely at the head of Publications of
 large circulation and universal interest. It has had the
 distinction of diffusing throughout the community a
 source of enjoyment formerly inaccessible except to the
 rich;—it has made the productions of Art cheap. A
 sum not less than Twenty Thousand Pounds has been
 expended upon its Wood-engravings; and it has been
 mainly instrumental in creating the desire for Illus-
 trated Works, and consequently in forming the School
 of English Artists, now unrivalled in the world, who
 have supplied the demand which has grown up during
 the last nine years. The improvements in Wood-en-
 graving during that period are most remarkable, and
 in this New Series it is proposed that these improve-
 ments should be available in their full extent. To
 effect this, the paper upon which the PENNY MAGA-
 ZINE is now printed will be slightly reduced in size;
 but in thickness and fineness of quality a larger ex-
 pense will be incurred by the Publishers. With this
 advantage the quality of the printing will be greatly
 advanced, and justice will be done to the eminent
 Artists, both as Designers and Engravers, who have
 been engaged for the New Series. Other improvements
 are also contemplated, of which the work itself will pre-
 sent the best evidence. Whilst its general character
 of utility will be strictly preserved, it will aspire to a
 beauty of Illustration which has never before been com-
 bined with extraordinary cheapness.

The Part for February will contain the following
 Illustrations:—

1. Caxton, and the Local Associations of his Life,
 Designed by Dickes, and Engraved by Nicholls and
 Jewitt.
2. The Cid: "I'm Rodrigo of Bivar," d. by Harvey,
 and e. by Jackson.
3. Dogs, Group of, d. by T. Landseer, and e. by Hol-
 loway.
4. The St. John of Murillo, d. by Fussell, and e. by
 Jackson.
5. William the Conqueror and Harold, and the Local
 Associations of the Battle of Hastings, d. by Anelay,
 and e. by Smyth.
6. The Dutch Housewife—Maes, d. by Fussell, and e.
 by Jackson.
7. The Cid: "Son of my soul!" d. by Harvey, and e.
 by Jackson.
8. The Cid: "Troth! no honour do I count it," d.
 by Harvey, and e. by Jackson.
9. Camels, d. by Jarvis, and e. by Nugent.
10. Louis XIV. and his Bedchamber; from Laborde's
 "Versailles," d. by Dickes, and e. by Andrew.
11. Dunbarton Castle, d. by Melville, and e. by Slader.

HAT MANUFACTURE.

12. Machine for cutting hair from Pelts, d. by B. Sly,
 and e. by Welch.
13. Blowing-engine, d. by B. Sly, and e. by Welch.
14. Bowing the Materials for the Body, d. by Anelay,
 and e. by Welch.
15. Felt Body, d. by B. Sly, and e. by Welch.
16. Kettle and Plank, with Men at Work, d. by Anelay,
 and e. by Bastin.
17. Microscopic View of Beaver's Hair, d. by B. Sly,
 and e. by Bastin.
18. Stretching the Body over Block, d. by Anelay,
 and e. by Bastin.
19. Stages of Blocking, d. by B. Sly, and e. by Bas-
 tin.
20. Cage and Vat for Dyeing, d. by B. Sly, and e. by
 Bastin.
21. Body on block for Hat, d. by B. Sly, and e. by
 Bastin.
22. Ditto for Bonnet, d. by B. Sly, and e. by Bastin.

Nos. 1, 3, 5, 10 to 22, drawn and engraved under the
 superintendence of Mr. Stephen Sly.

London: Charles Knight and Co., 22, Ludgate-street.

Dedicated, by command, to her Majesty.

Now ready, Parts I. and II.,

THE BEST PICTURES OF THE GREAT
MASTERS.—London: Colnaghi and Puckle, and
 Ackermann and Co.

Each Part contains three large Plates, after Paint-
 ings by Raffaele, Claude, Rubens, and Rembrandt;
 and the Work is intended to include the most cele-
 brated Pictures that have ever been painted.

Prints, 18s.; with portfolio, £1 3s. Proofs, £1 11s. 6d.
 and £2 2s.

CRITICAL NOTICES.

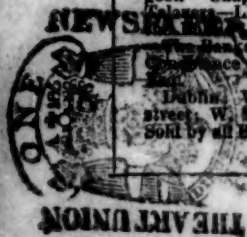
"One of the most magnificent productions of our
 literary and scientific age."—Bristol Journal.

"To the admirers of the truly great in art a more
 acceptable offering could not have been made."—
 Edinburgh Advertiser.

"Both in design and execution one of the most
 splendid works of art ever produced in this or any
 country."—Art-Union.

"The engravings are executed in the first style of
 art, and are within reach of almost every one in
 point of price."—Liverpool Standard.

"A publication of high pretension. The landscape
 engraved by William Miller is most beautiful."—
 Spectator.



THE ART-UNION.



LONDON, FEBRUARY 15, 1841.

THE BRITISH INSTITUTION.

THE EXHIBITION—1841.

THE Exhibition of the Works of British Artists in the Gallery of the British Institution was opened to the public on Monday, the 1st February. It contains 397 works (of which four only are in sculpture), contributed by 229 artists. Of these, 157 have sent but one picture, or, rather, have but one picture placed. Very few have more than two; and there are but two painters who have more than five. It would seem, therefore, that the Directors have adopted the plan we anticipated they would adopt—by giving to every applicant some portion of the gallery; whether they have given to each his due is another question, and one upon which we cannot comment with equal satisfaction. If we do not entirely agree with some of our correspondents in considering that "ignorance" and "favouritism" have disqualified the "hangers" from a just discharge of the important duty they have voluntarily undertaken, we cannot but admit that many mistakes have occurred—both as to the prominence given to inferior works, and the pushing pictures of a high class out of sight—which we can account for on no other principle than that some men always perceive excellence where they wish to perceive it; and can see nothing good, except where the judgment has been previously—not warped, but forestalled. It is by no means pleasant to quote examples—they too often excite angry feelings, and perhaps needlessly annoy, if they do not injure. We shall not, therefore, go deeply into this branch of the subject; but who can note the place given to No. 229, 'Gipsies,' by J. J. Chalon, A.R.A., and that accorded to No. 248, 'A Blacksmith's Shop,' by T. Creswick, without suspecting something wrong? Something wrong there undoubtedly is, in the arrangements for placing pictures exhibited at the British Institution; and be it what it may, it is inexcusable. The artists generally have no confidence in it; many of them more than suspect that the system pursued is simply this—first place on the line, and in the best situations, the pictures of Mr. X, Mr. Y, and Mr. Z, no matter how many of them there may be; and then let the rest be hung as they chance to come: where a picture four feet by two is required, let a picture four feet by two stand, and where a small bit is wanted to fill up a space, let the said small bit be thrust in—

Something after Mr. O'Flanagan's receipt for making punch—"first put plenty of whiskey into the jug, then hapes of sugar; and—ye must have water to be sure—in coarse—but every drop of water ye put in spoils the punch."

Now this evil is capable of being remedied only in one way. Let the directors appoint as "hangers," certain persons who shall be known to the artists and the public, and be responsible to them for integrity of purpose, soundness of judgment, and entire impartiality. It signifies little, as far as the effects produced, whether an error which injures another, originate in corrupt motive or proceed from ignorance;

there may be a great distinction as regards the moral guilt, but the consequences may be equally ruinous. There can be no possible objection to a nobleman or gentleman following his own fancy in his own house; hanging the veriest daub—it pleases him—where his eye is continually upon it, and marrying to his carpet or his ceiling the frame that contains a rich gem of art:

"Affection,
Master of passion, sways it to the mood
Of what it likes or loathes."

But we must enter our protest against permitting any gentleman to consider the British Institution in the light of his own mansion; and arranging in the one place just as he would arrange in the other. He has, to a considerable extent, the fortunes, nay, the lives of many meritorious persons in his keeping;* and is bound, not only to lay aside prejudice and partiality, but to decide entirely and exclusively according to the merits of a case. It is his duty to act as independently of persons as a judge upon the bench; to decide as apart from pre-impressions as a jurymen in the box—to give his verdict only according to evidence. Can any witness be summoned to record his belief—that this has been done within the walls of the British Institution?

It is certainly not for the interests of our constituents—the British Artists—that we should comment offensively upon the conduct of the directors; nor are we, for our own parts, inclined to do so; but it is notorious that they delegate to two or three of their members the most important of their duties—if it be not indeed their sole duty—to the arts of their country, to foster, strengthen, and encourage which they formed themselves into a body, so far back as the year 1805. To one gentleman, in particular, almost the whole of the responsibility has been confided; and of him it is notorious, that he can see excellence only through a particular medium, and therefore his judgment has been invariably forestalled.

This, after all, is the great evil; and until it is remedied there will be no fair play for competitors; and what is of far greater consequence, the Arts will not progress under the guardianship of the Directors of the British Institution.

That these remarks are not made without data is evidenced by the fact, that the present Exhibition has produced general disappointment; notwithstanding that expectations were highly raised, and apparently upon good and solid ground, it is not a step in advance, and cannot be described as an improvement on its predecessors. It was assumed, that the offer of four prizes, of £50 each, would have induced the best artists to exert their best powers; and the experiment has been a failure: that it is so cannot be denied, although we may not be able very distinctly to account for it. It must, however, be in some degree attributed to the vagueness of the terms in which the proposal

* From several letters, for the non-publication of which we hope the writers will hold us excused, we select one, from which we extract the following passage:

"Of what avail is it that the artist, sitting at his easel, builds up the hope that the mental labour and anxiety of so many months, shall be crowned with the success they deserve, when the imprudence and the want of feeling displayed by those too wealthy to think, can in a moment crush it when it dawns the fairest. Of what avail is it, that, depending on his profession for his daily bread, he exerts himself to the utmost of his powers, when his situation is unheeded, and his toil shamefully requited? Of what avail are the brightest hopes and the pleasures he felt while anticipating his success, when, looking round the walls of the exhibition, he finds the work of his labour either rejected, or placed so high that its merits are not conspicuous? Alas! they who cause his mortification, know not what his feelings are, when, turning slowly away, he leaves the place with a sickened heart, and a mind too crushed to resume its labour, with utter poverty, perchance, staring him in the face; and, lastly, with the bitter consciousness that twelve slow months must elapse before he can again build up those hopes, possibly again to be alike destroyed."

was announced; and to other circumstances, in explanation of which we refer the reader to an exceedingly sensible and conciliatory letter, signed "Vigilans," and published in our January number. It would seem, indeed, as if the projected "Prizes" had worked injuriously instead of beneficially; for while they have not tempted the more eminent of our artists, who are not members of the Royal Academy, to enter the field of contest, they have not had the anticipated effect of inducing the members who compose that body to send their works for exhibition at the Institution. Upon this fact we ought, perhaps, to comment. Some alarm was expressed—needlessly, if not unwisely—at the prospect of a struggle with masters in the arts. It was said, "if the academicians paint for the prizes, of what use is it for junior artists, their pupils, to contend?" the consequence has been, that the members of the Royal Academy have nearly all of them—with generous delicacy—abstained from entering into the competition. The exhibition has consequently suffered; and to the artists probably, and to the public certainly, the banquet is deprived of half its lustre, and more than half its value. With the exception of Mr. Lee—and he, be it remembered, has always been an extensive exhibitor here—no member of the Royal Academy has made any attempt to compete for the prizes; for although the catalogue contains the names of Sir Martin Archer Shee, Mr. Turner, Mr. Uwins, and Mr. Etty, the pictures they have contributed are of a nature to prevent the chance of their being considered as competitors; and were, we have no doubt, selected by these accomplished painters with that express view. We must conclude, therefore, that the academicians, as a body, withdrew from the contest; and we regret that they have done so, for the four artists who will hold the four honours will have no very great reason to be proud of the distinction conferred upon them by the decision of the umpires.

Although—and we notice the fact with much pleasure—there are, this year in the gallery, fewer than usual of works that have been seen elsewhere, it seems that "the directors have been under the necessity of returning more than THREE HUNDRED pictures from want of room"—that is to say, they have been compelled to reject nearly as many as they have accepted. We confess, we should like to see the rejected. If the selection has been a just one, and the excluded are of inferior order to the admitted, they must form a very odd collection, and one that cannot be very creditable to the country. We may, however, very fairly conclude that, among them, there are many which might be substituted with advantage for several that occupy conspicuous places on the walls.

Still, there are several pictures—some of them of great size, though of great merit—that have had the fullest opportunities for courting acquaintance with the public at large; and if there be any artists, even of comparatively small ability, who have been excluded altogether to make room for these "old friends," they will have just reason to complain—and more, they will have been encouraged to complain by the Directors themselves; for it is their avowed object to give a preference to such works as have not been previously exhibited.

It is unnecessary to occupy further space in discussing these important matters: as one of the public organs we have discharged our duty, an irksome and a painful duty; we have, indeed, but had to repeat observations, such as we have again and again submitted, firmly but respectfully, to the consideration of the Directors. We have produced little or no effect; and it will now remain for the artists to act for themselves. We have before us several letters on the subject—some angry, some desponding, some despairing,

and one or two calling upon us to aid in promoting a project for "a new Exhibition." This step we cannot advise. It is surrounded, we humbly think, with difficulties almost insurmountable; and no plan, that we can conceive, will be free from the evils that at present exist. Our counsel is this—let the artists address a letter on the subject to each of the directors; pointing out the grounds of complaint, supporting their views by references to facts, and entreating that they may be no longer left to the tender mercies of two or three gentlemen; who have hitherto so acted as certainly to subject themselves to one of two charges—either gross partiality or great ignorance. Let them request the interference of such Directors as have established reputations for taste and judgment—for example, Sir Robert Peel: let them call upon him to act for the welfare of his country, the prosperity of the Arts, and the interests of so many members of an arduous and honourable profession. The call will be one to which he cannot, and we are sure will not, turn a deaf ear.

No. 1. 'The Raising of Jairus' Daughter,' THEODOR VON HOLST. On the whole this, perhaps, is the most satisfactory picture in the exhibition; not so much because of its intrinsic merit—although it is of the highest order—as because it supplies proof that judgment has at length been induced to co-operate with genius. Of the great ability of Mr. Holst, we have had frequent occasion to speak; but always with regret, that he had misapplied it to the production of works which the mass of mankind could neither feel, comprehend, or appreciate. He seemed to have created an imaginary standard of excellence; and all his efforts were directed to achieving it. His German diableries were not understood; and although they afforded unquestionable proof of power in conception and skill in execution, his popularity was confined to the few who saw in them promise of better things hereafter. This promise he has redeemed. The work referred to is, in all respects, admirable; it is a grand composition; an effort in the school about which we talk so much, and for which we do so little. The figure of the Redeemer is happily portrayed, and the whole group is arranged with consummate skill and delicacy; there is no straining after dramatic effect; the touching incident has been illustrated with the purest truth. We earnestly hope that Mr. Holst will continue to pursue a course that must inevitably lead both to fame and fortune. No. 255. 'The Wish,' by the same artist, is also a production of rare excellence; a little too much, perhaps, in his former style, and therefore less pleasing. Its execution is, however, absolutely faultless.

No. 5. 'Irish Hospitality.' No. 15. 'The Dutch Breakfast Party,' J. ZEITZER. The first illustrates a passage in one of the stories of Mrs.

* We copy a passage from one letter, although it be somewhat intemperate.—"The fact that there is ample room for another Exhibition is now too evident to meet with any denial, on the part of either the press or the mass of artists. The disgraceful conduct yearly shown by the directors of the British Institution is again renewed, and in a more deplorable manner. In spite of the opinions uttered by several members of the press, and by none so boldly and so openly as by yourself, they still turn a deaf ear to truth and justice; and, taking a few by the hand, think they can with impunity insult and injure the rest of the profession. They deem us, what I am ashamed to say we have hitherto proved ourselves, cowards; afraid of asserting our own rights, and who, though conscious how vain it is to depend on others, have, nevertheless, no courage to depend on ourselves. They who place their reliance on a broken reed must not grumble that the wind blows from a different quarter than they would wish. The remedy was in our own power, and it was our own fault that we did not use it. I hope that this sad state of things will not continue much longer, but that, true to ourselves, we may throw aside the petty, inactive character we possess; and, exerting ourselves to the utmost, show the world that we are not such fools in our profession as the directors of the British Institution would lead the public to suppose."

S. C. Hall; and describes the hut of a fisherman who has saved a lady and her babe from a wreck. It is a touching story, told with good effect; not altogether Irish, perhaps, although the subject has been very carefully studied. The second represents the interior of a cottage in North Holland. Both are of an excellent order.

No. 7. 'Waiting for an Answer,' J. CALLCOTT HORSLEY. A sweet composition; very highly, perhaps too highly, wrought. Mr. Horsley shows no disposition to remove a work from the easel in haste; he will feel the full benefit of this when greater practice has given him greater freedom. His taste is correct, and in his selection of subjects he is never common-place.

No. 9. 'Removing the Park-wall, Old Windsor.' No. 216. 'The Ford Farm,' J. STARR. Two fine examples of the good and true style, in which this admirable artist remains unrivalled—a style essentially English, and which modern "taste" has failed to force out of fashion. There are none who can better picture the peculiar scenery of England, its thick hedge-rows, its fresh glades, its simple and picturesque lanes, and the banks of its pleasant and fertilizing rivers. We rejoice to find that such works are still appreciated; that they are so sufficiently proved by the fact, that in each of the "returns of sales" at provincial institutions, we find the name of the admirable painter.

No. 10. 'Cattle Reposing.' No. 31. 'Morning on the Meadows of Sturry,' G. SIDNEY COOPER. The first a finely painted cabinet picture, a cattle-group resting; the second, cattle moving onwards along a meadow with a mounted guide. Both are admirably painted; indeed, in this department of the arts, Mr. Cooper is without a rival—almost without a competitor. We cannot but regret, however, that his cows seem to be endowed with immortality.

No. 11. 'Dutch Draining Mill at Nieuwer-sluis.' No. 41. 'Mount St. Michael, Peasants returning to Pontorson, on the approach of the Tide,' E. W. COOKE. The merit of this artist has been universally acknowledged; we rejoice that his works are placed where they may be seen to advantage, and be, as they undoubtedly are "the observed of all observers." He is fortunate in having been put forward instead of pushed back. We do not hold the doctrine that genius can be crushed, save for a time; but there is no great difficulty in postponing its triumph. Mr. Cooke would have succeeded in overcoming any obstacles; happily they have not been either placed or left in his way. Yet this is not always a benefit; on the contrary, it is a serious injury if it induce satisfaction with the progress that has been made. In no profession is there any "standing still;" we must advance or we must retrograde. There will be but one opinion as to the works of Mr. Cooke; they are all gracefully composed and admirably executed; but he has manifested less originality than we are justified in expecting from an artist of his high ability: nor do we think he exhibits greater vigour than heretofore. No. 185. 'Burning Vraic, Jersey,' is, however, a step out of the ordinary route; and therefore, in our view, a better work than his larger and more attractive picture of 'Mount St. Michael.'

No. 16. 'The Trout Stream,' F. R. LEE, R.A. A rich landscape; true to nature, and honourable to art; it is painted with much freedom and yet with manifest care. No. 159. 'Eagle and Black Cock in a Highland Glen,' is highly wrought and very effective; but it at once suggests an idea of the impossibility of painting so accurately—we may count the smaller feathers of his wing—the kingly bird wild among his native mountains. A most delicious bit is No. 296, 'Sketch from Nature'—one of the sweetest and truest copies of natural grace and beauty to be found in the exhibition. Mr. Lee is a valuable contributor to the gallery;

his works have a free, bold, and manly tone, yet are never slovenly or thrown off with an air of "it 'ill do." They are good and sound studies for junior artists; and may satisfy the masters in art, while they cannot fail to please and gratify the mere amateur.

No. 36, 'From the Romance of Philip Van Artevelde,' F. STONE. This is one of the most prominent as well as the most attractive pictures in the collection; a happy illustration of a fine passage in one of the most remarkable poems of the age—a poem that, twenty years ago, would have procured an immense reputation for its author; but of the existence of which ninety-nine out of every hundred are entirely ignorant. It abounds in subjects for the artist, yet it can scarcely be recommended to them to select from works of which the world know nothing. It will be necessary to pause before this picture, and examine it closely ere its full value can be ascertained; its merits as a work of art will be at once evident, for it is painted with a master hand, and will contribute largely to establish the high character which Mr. Stone has been slowly, though gradually, obtaining. But he has entered completely into the design of the poet; and appears to have thought with him, felt with him, and worked with him. Yet the task was not an easy one; and the subject, at a first glance, is not agreeable. A boy-husband is playing with his hawk; while his neglected wife stands moodily by.

"The well-spring of his love was poor
Compared to hers; his gifts were fewer;
Too high, too grave, too large, too deep,
Her love could neither laugh nor sleep;
And thus it tired him."

The drawing is, in some parts, defective; but the feeling of the picture is very near perfection.

No. 49. 'The Flight into Egypt,' J. LINNELL. A fine composition; a richly arranged landscape; but in a tone of colour that savours strongly of affectation. The artist so eschews the prevailing favourite, a gay green, that he goes to the other extreme, and clothes nature in a deep russet, altogether rejecting the aid of that powerful auxiliary, contrast.

No. 50. 'The Temptation of St. Anthony,' W. SIMSON. The old subject—the temptation of the fair woman; cleverly and delicately treated. No. 87. 'The Chateau of Reubens,' manifests as little originality of thought; both, however, are painted with considerable skill and power. No. 188. 'Columbus and his son Diego receiving relief from the Monks of La Rebida,' is of a better order in design, and of equal merit in execution. It illustrates a striking incident in the life of the immortal voyager; and the story is told very touchingly.

No. 59. 'Don Quixote giving advice to Sancho Panza upon entering on his Government,' J. GILBERT. We are not familiar with the name of this artist; but that we shall be so, hereafter, is very certain. We should select it from out of the collection as one of the works of the greatest promise; if, indeed, we are so to limit our praise. Is it conceived in a right spirit; the character of the Don is capitally preserved; and so is that of the exquisite Sancho. In no way is it overstrained; there is nothing bordering upon caricature; there is just enough of serious and comic humour in the countenances of both, to realize the portraits of the great author, without marring the effect, either by exaggeration or falling short of his design. The work moreover is very ably painted; and manifests a familiar acquaintance with the capabilities of the pencil.*

No. 66. 'The Banshee; the Warning; the Death,' N. J. CROWLEY, R. H. A. Although this picture is ruinously placed, we can see

* It is singular that last year a young artist, Mr. Philip, made his debut with the same subject. We lament to learn that this young gentleman is dangerously ill.

enough of it to ascertain that it renders, in a very forcible and effective manner, the most striking and poetical of the Irish superstitions; and from the specimens we have already had of Mr. Crowley's abilities, we have no doubt of its being painted with considerable ability. The Banshee is a spirit which is said to attend upon the ancient families of Ireland, to give warning when any of their members are about to join the departed.

No. 80. 'The Plain Gold Ring.' No. 256. 'News of the Princess Royal,' T. CLATER. Two capital pictures of the class for which Mr. Clater has obtained no inconsiderable reputation. The first represents the finale of village courtship; the second, a set of village gossips assembled in a barber's shop to hear the contents of a newspaper, which one, more learned than the rest, is reading to eager listeners. The works are ably and soundly painted; effective as compositions; and very pleasant to look upon. Indeed, Mr. Clater is almost invariably happy in his choice of subjects—he composes for the understandings of many and the hearts of all.

No. 104. 'Snow-storm, Avalanche, and Inundation in the Alps.' No. 112. 'Blue Lights (close at hand) to warn Steam-boats of Shoal Water,' J. M. W. TURNER, R.A. Wonderful, as examples of colour—prodigious as eccentric flights of genius. They would be equally effective, equally pleasing, and equally comprehensible if turned upside-down; indeed, we are not quite sure that one of them has not actually been reversed. All may examine them with wonder, some with admiration, but none with pleasure. This is "apart from the purpose" of painting—the art should always have an elevated and improving object. Few can venerate more than we do the amazing powers of Mr. Turner; we are, therefore, the less disposed to pardon him for thus vainly and uselessly wasting his strength. We do not require proof that he can make a marvel out of nothing; he has worked miracles of the kind often enough to convince the most sceptical.

No. 105. 'Il Figurista Italiano,' MRS. SOYER. A well painted and interesting picture of an Italian Image-seller—the production of an accomplished lady.

No. 107. 'Music,' R. S. LAUDER. One of the most perfect works in the Exhibition: placed, unhappily, far too high; while a much inferior work by the same artist—'The Glee Maiden'—is placed on the line. 'Music' is the portrait of a lovely lady; exquisite in design, drawing, and colour.

No. 108. 'Street in Cairo,' D. ROBERTS, A.R.A.: a fine composition; and painted with considerable ability; but bearing evident marks of haste, and too unfinished for exhibition.

No. 117. 'The Long Walk, Windsor.' No. 250. 'A day in the Woods—scene from Nature,' J. B. PYNE. The English School has produced few better landscapes than those of Mr. Pyne. They are exquisitely true to nature; but it is to nature in her pleasantest and most inviting garb; "sketches on the spot," wrought almost to the perfection of art by the hand of industry under the influence of genius.

No. 119. 'The Victory of Mrs. Deborah Debitch over Major Bridgnorth's Scruples against Dancing,' S. WEST. A capital picture of one of the most striking incidents in the novel of "Peveril of the Peak." Mr. West has accurately conveyed to canvass the design of the great author—the Puritan Major, the Gouvernante, and the Fair Maiden. There are few better painted works in the gallery; it is highly wrought; the colouring is firm and vigorous; and the whole composition is arranged with judgment and taste.

No. 125. 'Mountain Streams.' No. 248. 'A Blacksmith's Shop,' T. CRESWICK. Mr. Creswick exhibits five pictures—and all of high

merit, much interest, and great beauty. The delicacy of touch for which this artist is distinguished, has been universally appreciated; and, as it is natural to continue a course that experience shows to be successful, some alarm has been expressed least this pleasing quality should degenerate into prettiness; he has this year largely contributed to remove such an apprehension from the minds of his admirers; and has, indeed, boldly ventured into a new path. His road scene, into which he has introduced a blacksmith's shop, is more than usually vigorous in composition and execution; the dim light of evening is very happily managed; and the effect of fire on the adjacent trees is so skilfully managed, as to manifest deep thought and close observation.

No. 130. 'The Cup-bearer,' W. CARPENTER, JUN. The artist is, we believe, a son of the accomplished lady, whose pencil has long delighted all who appreciate the higher qualities of art. He has studied in a good school, and with evident profit; there are few productions in the gallery that give surer promise of future eminence.

No. 131. 'Head of a Polish Jew,' A. GEDDES, A.R.A., a fine and firmly-painted picture; wrought with a bold hand, and exhibiting complete mastery over the pencil.

No. 132. 'Gil Blas entertained by the Valets of the Beaux, who sup at their Master's cost,' T. M. JOY. A carefully composed and ably painted work, with "infinite humour" well developed, yet in no degree bordering on caricature.

No. 133. 'Vico, with the Island of Ischia in the distance.' No. 163. 'Sorrento, with the House of Tasso to the right,' T. C. HOFLAND. We have here the first fruits of Mr. Hofland's voyage to Italy; and they are interesting, as showing the extent of change that has been wrought by a visit to other climes upon the mind of a painter essentially English. They have much of his old style and character; and would be recognised anywhere as his productions; but his pencil has been influenced by the clear Italian skies; and the incidents in nature and in art that were at least new to him. The pictures are highly finished, carefully wrought in every part, and have the air of undoubted truth, for which the artist has long been celebrated. The scenes, too, have been judiciously selected, so as to preserve the peculiarities of the rich country he has visited.

No. 134. 'Marie,' MRS. MC IAN. A sweet and graceful composition, accurately drawn, and coloured with considerable power. It is the touching portrait of a deserted maiden, lingering near a stone cross by the way-side:

"With none to smile and none to cheer."

No. 180. 'Baptism—Interior of the Church of St. Gilles, Caen, Normandy,' F. GOODALL. Mr. Goodall exhibits three pictures; they possess much merit, but do not, we think, exhibit the progressive improvement we were justified in expecting from the earlier examples of his ability. They appear to be wrought with greater labour, but with less freedom.

No. 187. 'A Steamer taking Passengers on board off Portsmouth,' J. WILSON. Our old acquaintance maintains his position—foremost among those who pursue a class of art we shall always hope to see patronised in England; we have no artists—and perhaps are never likely to have any—who have more thoroughly studied the sea and the objects associated with it.

No. 195. 'Narcissus,' G. LANCE. A huge peacock that cannot well escape the notice of the visitors; with its gay and glaring feathers, radiant with all the hues of the rainbow. It is elaborately finished; but gives little of either pleasure or satisfaction. A stuffed bird would be quite as true and equally agreeable. We

cannot avoid feeling that much time and talent have been idly wasted upon an unworthy subject.

No. 198. 'The Account-day,' C. BROOKY. A very vigorously painted picture—every part of which is carefully and finely finished. The expression of "the Lady" we do not like; she seems rather gloating over the pages of some forbidden book, than arranging her accounts.

No. 199. 'St. Georgio Maggiore, J. HOLLAND. An exquisite picture—full of interest; and manifesting both care and vigour of touch and finish.

No. 200. 'A Surrey Commoner,' J. INSKIPP. This is a picture that all classes will covet—the connoisseur as an almost perfect example of art; and the uninitiated for its pure truth and beauty of character. It is one of the sweetest compositions in the gallery; finished with a bold and free pencil—at once easy and graceful, in no degree overstrained; bearing marks of thought and study, and at the same time a full consciousness, that in following nature accurately, an artist cannot do wrong.

No. 206. 'Sir Toby, Sir Andrew Ague-Cheek, and the Clown, carousing in the House of Olivia,' F. P. STEPHANOFF. A capital illustration of Shakespeare; full of point and character, and very true to the text.

No. 210. 'Avenue of Sphinxes—Moonlight, Thebes,' W. J. MULLER. One of the chief glories of ancient Egypt. The picture is evidently unfinished; and it is placed out of the way of minute observation. Enough may be seen, however, to supply proof that it is not unworthy one of the ablest and most rising artists of the country.

No. 225. 'Amalfi, Coast of Salerno,' G. E. HERING. There are few pictures in the Exhibition that please us more than this; the production of an artist with whose name we are not familiar. He has caught the very spirit of the Italian landscape; its bright and cloudless skies; its gracefully grown trees; its striking foreground; and that air of listless luxuriance that pervades the character of the people, as well as the scenery, of Italy. The composition is very beautiful; and though not highly or elaborately wrought, the painting exhibits proof of careful study and matured thought. The picture is one that no person can contemplate without pleasure; either as a true transcript of nature, a fine work of art, or an agreeable object to be placed continually within sight. If the artist be only commencing his career; or if he have advanced but a short way on "the steep and thorny path," we promise him a high and honourable post ere he has had many years of labour.

No. 234. 'Heidelberg, on the Neckar,' H. GRITTEN, JUN. This, although very disadvantageously placed, fully sustains the reputation the artist has acquired; and to increase which he is evidently labouring, not alone by thought and study but by travel. It is very skilfully composed; the various characteristics incident to the scene are judiciously introduced; and it is brilliantly—perhaps too brilliantly—coloured.

No. 243. 'Christ bearing his Cross,' W. H. DARLEY. We are not acquainted with the name of this artist; he has made a bold attempt, and a successful one. The picture supplies proof of matured intimacy with the works of the older masters—even to a fault, it may be; but it is evident that he has studied in the best school; and if he will dare to be original, we have no doubt he will produce works of a high and great class.

No. 245. 'Arming for Battle,' F. NEWHAM. This, although flat and hard, has qualities of no ordinary value. It is also the production of a new artist.

No. 247. 'Little Red Riding Hood.' No. 239. 'The Broken Pitcher,' C. STONHOUSE.

Two small and delicately painted pictures, the works of an artist who is never without some claim to attention. They are placed so close to the ground, that one must literally go on one's knees to examine them.

No. 260. 'Bellringers and Cavaliers celebrating the Entrance of Charles the Second into London, on his Restoration.' W. B. SCOTT. This picture, although somewhat whimsical and not very intelligible, possesses much merit. It is divided into three compartments: 1st, the church tower; 2nd, the bell-loft; 3rd, the ringers.

No. 262. 'The Christian Yoke,' W. DYCE. A very noble work, of the highest possible merit; we are first struck with the novelty of the conception—a conception at which some, however, may cavil; and there are many who can neither comprehend nor appreciate allegories in art. It manifests, nevertheless, a vigorous and imaginative mind; and one deeply imbued with the truest spirit of the old masters. Perhaps, it has this spirit even to a fault; for the painter in his worship of the great men who have preceded him, sacrifices something of his own original power. Mr. Dyce may be in advance of the age; but the age is progressing rapidly after him. We should rejoice to examine some production of his pencil in which he had followed wholly and solely the impulses of his own strong mind, refined taste, and sound judgment.

No. 291. 'Evening,' H. BRIGHT. A small and very sweet picture, with the true tones of nature.

No. 297. 'The Young Goatherd,' PENNY WILLIAMS. A small work also; highly wrought—too highly, for it bears the character of enamel; a fault against which our English artists in Rome will do well to guard. It is, however, a delicately graceful composition; and although unimportant in size, sufficiently upholds the reputation of the painter.

No. 298. 'Snowdown, from Capel Cârigr.' No. 282. 'View of Ben More, Isle of Mull,' COPLEY FIELDING. Two of the most striking scenes in Wales and Scotland, from the pencil of one of the most accomplished of our artists in water-colours; and who has complete mastery also over the less manageable material of the painter.

No. 304. 'Bay of Naples,' T. UWINS, R.A. A long and narrow picture, representing 'Peasants going to Villa Reale to enjoy the Festa di Pie di Grotta.' It is a most delicious composition; coloured with great delicacy and freedom; and a work that, from its happy arrangement, cannot fail to gratify all who may look upon it.

No. 310. 'A Frolic,' J. P. KNIGHT, A.R.A. A huge picture, of very small value, except to the mama, it may be, who is watching her imitation cupids dabbling about their bath. The attempt to mingle the classic with the commonplace is invariably a failure.

No. 321. 'Moon Rising,' J. B. CROME. A capital example, in a style of art in which Mr. Crome remains unrivalled.

No. 327. 'The Penitent's Return Home,' C. W. COPE. Although possessing considerable merit, this picture will not sustain Mr. Cope's very high reputation. The story is not sufficiently told; it is given in a style of commonplace; the drawing is in parts defective, and he has not resorted to nature for the accessories he has introduced. The flower-pots which adorn the cottage entrance, and the rustic verandawork, appear to have been cleaned, garnished, and set in order, for the artist's especial purpose: there is nothing of that graceful confusion incident to such a scene. It is highly wrought, and bears evidence of industry; but far less proof of original power. It is not easy, indeed, to keep pace with expectation; Mr.

Cope has already produced great things; he must not risk the suspicion that he is retrograding.

No. 329. 'Four Shooting Seasons,' H. B. CHALON. Mr. Chalon is a veteran of the good old school of animal painting, when truth and accuracy were preferred to display and effect. Mr. Chalon had high fame many years ago; he has lived to see some better, but many worse artists give him "the go-by." Few, however, exhibit a more sound knowledge of a peculiar branch of the profession, or paint "portraits" of the horse more to the life. This work is divided into four "compartments," representing the sports of the four seasons. It is well and firmly painted, very cleverly arranged, and possesses considerable interest, as well as much merit as a production of art.

No. 341. 'Napoleon Buonaparte in the Prison of Nice, in 1794,' E. M. WARD. One of the best works in the collection; the result of study and labour; but with evidence of original thought and earnest consideration of the subject. It relates an incident in the life of Napoleon—the young soldier in prison poring over a map of Lombardy, and planning the after-conquests he was destined to achieve. We have seldom seen a more striking portraiture of the emperor; it gives a fine idea of his bold, energetic, and high intellectual character, without being in the least exaggerated. All the accessories of the picture are good; and it is coloured with consummate skill. The merits of the work are, indeed, altogether "first rate;" and it cannot fail to obtain a very prominent station for the artist. He exhibits another painting—'The last Interview between Sir Thomas More and his Daughter,' of which we cannot judge, for it is placed out of sight; if it approach in excellence the one under notice, a more worthy station ought to have been assigned it.

No. 342. 'Terrace of the Capuchin Convent at Sorrento, Bay of Naples,' J. UWINS. This young artist is manifestly improving; not so rapidly as to produce danger—but surely and safely; evidently making good his footing as he advances. He has studied in an excellent school. This is a finely arranged and well painted work, and may rank foremost among the transcripts of Italian beauties.

No. 376. 'Boar Hunters and Pilgrims of the 15th Century receiving Refreshment at the Gate of a Convent,' J. R. HERBERT. Although this picture was exhibited at the Royal Academy, it may be classed among the new works. The artist, in consequence of ill-health, was compelled to send it to the Exhibition in a very unfinished state; it was consequently insufficient to uphold his very high reputation, although it supplied ample proof of taste and judgment in composition, and matured skill in arrangement. He has now completed it; and it will be universally classed, not only among the best pictures in the gallery, but among the most meritorious productions of the British school.

In closing our remarks—at least for the present—we must apologize for omitting to notice the works of many artists who are entitled to commendation. Our space is necessarily limited, and it is difficult for us to enlarge it. There are, however, not a few for whose names we looked in the catalogue, to ascertain if they had realized the promises they held out in former years—we found them there; but when we sought for their pictures they were so placed as to deprive us of the means of forming any opinion of their merits. We may, however, visit again, on some early morning, when we can "bend low" and stretch high without observation; and he thus enabled to ascertain something more as to their value.

[The list of "pictures sold," up to the 13th of February, is, unfortunately, so very limited, that we prefer holding it over until next month.]

FOREIGN ART.

ITALY.—ROME.—Tenerani, the sculptor of two much admired statues, 'Innocence' and 'Psyché,' has just completed a splendid group representing 'Faith,' 'Hope,' and 'Charity.' It is destined for St. Petersburg; and the sublimity of the conception and pure style of the execution make it worthy of the Imperial Museum. Tenerani is a great sculptor; but his power is most seen in subjects of a sweet and beautiful character. He is fitted to represent an angel of light, but never an angel of darkness.

MILAN.—Marchesi has finished the pendant for his famous statue of 'Flora': the subject is 'Zephyrus.' The success of the artist is complete. There is in it the same correctness of design, ideal beauty in the forms, and elegance in the details, as in the 'Flora.' Both are for the Prince Belgiojoso.

BOLOGNA.—A great sensation has pervaded the artistic world, by the resurrection of a number of works by Guercino. We say resurrection, because the pictures have been long lost to the world, being painted on the walls of the Chiarelli palace, in the small town of Cento, of which Guercino was a native. Malvasia, in his well-known work '*Felsina Pittrice*,' gives an account of those pictures, which represent a series of tableaux from the 'Eneid,' and from the 'Jerusalem Delivered' of Tasso. Besides these are many pictures of hunting scenes, dead game, and animals; among the latter a very old horse, so true to nature, that Carlo Cignani copied it. These works are now transported from the walls to canvas, by a new and ingenious method, invented by a young artist, called Rizzoli, and which he had previously exercised with great success in removing the splendid work of Guido, 'Night and Day,' painted on a wall of the palace of Prince Pallavicini, celebrated by Algarotti and Tiraboschi.

These pictures form a true page in the history of art, and being now transportable will become known. Probably they may be so in England, as it is said they will form an addition to the collection of *chef-d'œuvres* belonging to Signor Galvani, director of the Lucca gallery. If it be so, we may hereafter return to the subject.

The work which the Marquis Amorini, president of the Academy of Fine Arts, has just published, excites much interest; it contains the lives of Guido, Albani, Dominichino, Guercino, A. Tiarini, and G. Cavedoni. The details of the individual lives of these great masters, all of the same school and epoch, furnish materials most interesting for the history of art, and are in themselves anecdotal tales full of charm. The ease and elegance with which the work is arranged, are worthy of the author of the life of the architect SERLIO, also the production of the Bolognese President. There is one defect in these lives—they are too short; it is so pleasant to travel slowly with the mind through the lives of great artists. The learned professor, Vaccolini, has published the lives of F. Ramenghi, called "Bagnacavallo," and of Innocenzo Francucci, called "Da Imola." They were the greatest of the imitators of Raffaele. These lives are admirably written, full of just and critical observation. Vaccolini is the author of various other works, "The Perfect Artist," "Essays on the Beau Ideal," &c.

The history of the Umbrian painters, published by the Marchese A. Ricci, under the title "*Memorie Storiche delle Arti e degli Artisti della Marca d'Ancona*," is elegantly written; but that is not its most remarkable merit; it is a rare example of laborious research. The Marquis Ricci is a man of fortune, and has devoted both time and much expense to perfect this work; he has visited every town, every church, every convent in Italy, where the least work of the Umbrian artists was supposed to exist; and he has sought to verify every fact almost geometrically. He has been known to pass months in one town, to ascertain by inquiries or records, some fact of which there were doubts. Would that such patient research were applied to yet more important branches of history! how much more valuable one page so verified than volumes of slighter evidence! but this patient labour is often little rewarded by the reading world, and a certain degree of ease in the worldly circumstances of the author is requisite, not always the lot of literary labourers.

SPAIN.—MADRID.—The Chevalier Solà, an able sculptor, who was president of the Royal Spanish Academy, at Rome, is appointed to the same situation at Madrid.

Alvarez, the sculptor of the far famed group of the 'Two Cannoneers,' has received an order from the Spanish government, to execute an equestrian statue of Espartero.

FRANCE.—PARIS.—M. Alaux, the distinguished artist, whose success was so astonishing in restoring the pictures of Primaticcio in the hall of Henry IV., at Fontainebleau, has finished for exhibition this year three great pictures, of 12 feet each, representing the assembly of the States-General, as held by Philip the Fair, by Henry IV., and by Louis XIII. These works are said to be as true and vigorous in execution, as the 'Taking of Valenciennes,' and the 'Siege of Denain,' by the same artist; if so, none superior will be seen in the Louvre. M. Couder labours at his great picture of 'The Federation,' but far from being completed for this year; it is even doubtful if it will be finished for 1842. M. Simon Fort, the clever landscape painter and learned topographer, who has given us all the battles of the empire, represented under the severe constraint of official bulletins and maps—will exhibit this year a general view of the part of Africa, situated between Algiers and Constantine. It is an immense and difficult work; the spectator must imagine himself on the summit of Mount Atlas, the whole coast of Africa, from Algiers to Bona, extending before him, and embracing at one coup d'œil, the immense chains of mountains which extend themselves from Constantine to Setif.—M. Granet, director of the Museum at Versailles, exhibits a charming little work, 'Tasso listening to a Poem read by a Monk,' an image of the conventual good cheer of that period, and surrounded by other monks, some pretending to listen, others asleep.—M. Horace Vernet completes 'The Hall of the Battles around Constantine,' but we shall surely see at the Louvre some little pictures by him, of which we have heard enchanting details.

It would seem the Arts are gliding even into the temple of Themis, and appear to strengthen the hands of the king's attorney-general. It is said that a number of portraits have been shown to Darnès, and that by watching his countenance as each was unexpectedly presented to him, important discoveries as to the other conspirators have been made.

GERMANY.—MUNICH.—A banquet has been given in honour of Peter Cornelius, to commemorate the completion of his labours in the Ludwigs-kirche, particularly of his fresco of the 'Last Judgment.' About three hundred students and friends were present; nothing could exceed the enthusiasm testified towards the great artist during the evening. We extract from his reply to some of the honours paid to him, the following passage:—"When a noble-minded prince resolved to arouse the spirit of art in his fatherland from the dust of the schools, it was my lot to be permitted to assist in the great work. Whatever man honours, whatever elevates him, his relations to God—his deeds the evidences of his love, his devotion to prince and fatherland—poetic elevation, deep thoughts, the clear Grecian mythos—the variegated play of fancy. These were to exist in temple, palace, museum, hall; and they do exist. Could art desire a nobler field? That I have felt the extent, the importance of the undertaking; that I have laboured unweariedly for twice ten years to attain in some degree its accomplishment; that I have faithfully tried to serve my noble king—of these, I am conscious. To this earnest will, gentlemen, not to my small and inadequate works, I owe your favour and your indulgence."

The whole speech of Cornelius excited tumults of applause. In the course of the evening a crown of laurel was presented to him; and a youth attired as the Genius of Beauty, recited a poem, which was illustrated by arabesques, containing designs of some of Cornelius' works—his 'Illustrations of Dante,' 'The Neibelungen,' &c.

RUSSIA.—ST. PETERSBURGH.—We mentioned in our last number that all the pictures in the imperial residence of Peterhoff were to be transported to the "New Hermitage." The celebrated cottage in the garden, the favourite retreat of Peter the Great, is, however, happily held sacred. It was

called by him sometimes "*Maison Hollandaise*," or "*Mon-Plaisir*." The trees around it were planted by Peter's hand; here are the articles of furniture he used; his dress as a common sailor, and its walls are adorned by many masterpieces of the Dutch school. Among these pictures is the 'Portrait of Peter,' dressed as a carpenter, and that of his fair mistress 'La belle Hollandaise.' It is said that the Emperor Nicholas has commissioned, from a German artist, a picture of which the subject is taken from the following incident:—The whole affections and hopes of Peter the Great were centered on the son whom Catherine had given him. When this boy died, Peter gave himself up to grief. He went to Peterhoff, and shut himself up in the "*Maison Hollandaise*," forbidding all to approach him on pain of death; for three days and three nights he took no food; perhaps remorse for his conduct to his other son, Alexis, had its share in these great sufferings. All the affairs of the state were at a stand, none daring to act for the Czar; and none daring, knowing his violent character, to present themselves before him. Even Catherine, whose voice was usually so powerful over Peter, Catherine had in vain knocked and called upon him to admit her. At last she turned to the old senator Dolgorouki, "the only one among the courtiers who had never debased himself by flattering the caprices of the Czar," and at the same time the man he most truly loved. "I will go Madame, and he will yield," replied Dolgorouki. He went to the chamber of the Czar, and knocked twice, receiving no reply. "Open the door, I command, or I break it open."—Peter replied, "I open the door, but it is to cut off your head." The door opens, the Czar appears with his sword drawn, but he suddenly stops, struck by the calm and venerable appearance of Dolgorouki, attired in his senatorial robes. "I come," said he, "to request of your Majesty to name your successor, because it is said you have ceased to be Emperor." This simple sentence struck to the heart of the Czar; he threw himself into the arms of Dolgorouki and of Catherine, and from that moment was awake to the duties of the Empire. The moment selected for the picture is that in which Peter opens the door of his apartment.

ART IN THE PROVINCES.

EDINBURGH SOCIETY OF ARTISTS.—This Society, which opened its fourth annual exhibition on Saturday, the 16th of January last, gives evidence of a most praiseworthy perseverance, joined to a high degree of artistic talent among its members; some of whom, during the past year, have made great progress in art; while, we are compelled to add, there are others, whose progress, if any, has been decidedly retrograde. It is an invidious as well as a distressing task, to draw comparisons among the members of a body whose exertions are directed to a cultivation of art, and whose constitution of mind renders them peculiarly sensitive to the expression of praise or censure; yet, valuing art more than individual artists, as we do, it becomes a duty to mention the progress, and to cheer on the exertions of those who are evidently on the right road. Of the gentlemen whose works give indications of this in the highest degree, we cannot resist pointing out A. Ritchie, D. Mackenzie, W. Macewan, H. G. Duguid, and R. Innes; all of whom show in their works that they are inspired with the true feeling of their profession; their productions this year, in many instances, are such as any exhibition would truly be adorned by.

In the department of portraiture, Innes is in himself a host; while Ritchie, in that of domestic scenes, gives fair promise of attaining a very high standing in this difficult and delightful branch of art; among landscape painters, Mackenzie, Macewan, and Duguid, occupy very respectable places, and are vigorously pushing on to better. It is now, however, time to give up generalities, and take a more particular glance of the works as they appear in the catalogue.

J. Scott has no fewer than nine pictures, of various dimensions, in the exhibition, many of which would certainly have been better at home. No. 2, 'Portrait of an Artist,' is decidedly his best; the head is well and cleanly painted, and there is a good effect of light and shadow on the picture. D. Mackenzie has several fine landscapes, the best of which is No. 14, 'Macnab's Burying Ground;' it is a capital moonlight, to which the sentiment of deep and interesting solemnity

is finely imparted; in fact, there is more poetry and feeling in this than in any landscape in the exhibition. Nearly as good is his No. 4, 'Castle Douglas, in Dumfriesshire;' and his No. 81, 'View on Strath Tay,' is almost, if not altogether, as good as those mentioned: the chief beauty of this artist's works is, that they show indications that intellect has quite as much to do in their production as mere manipulation. 'Norham Castle,' No. 12, by W. Macewan, is a capital landscape, with a beautiful tone of colour, a fine breadth of light and shadow, with great freedom of touch; the water is particularly fine and transparent; there is a quiet beauty and repose in this picture which renders it very attractive. No. 54, 'A Brisk Gale, Pilot Boat and Coasting Smack,' by the same, is an excellent marine picture; the water is swelling, fresh, liquid, and in motion; the figure who hails the smack from the pilot boat is all that could be wished; indeed, you almost involuntarily listen for the sound of his "Ship a-hoy!" the steersman of the boat is almost of equal merit; the drawing and painting of the smack are of the best kind, true, vigorous, and manly. Some of our marine painters had better look to their laurels, or Macewan will astonish them; this will be made still further apparent by his No. 129, 'Old Pier and Lime Kiln,' the sea of which is most admirably painted, the general effect excellent, and the handling touchy and masterly. No. 161, 'Edinburgh Castle,' by the same, is also a capital picture; this rising artist has made great and gratifying progress during the past year. No. 15, 'The Advice,' by R. Innes, is a fine picture of a simple rustic maiden about to take her departure from her father's house for service, and is receiving a parting admonition from her mother; it is unaffected and pleasing in its composition, and the colouring sweet, rich, and beautiful: his 'Prescription,' No. 43, is another of those sweet domestic scenes which find a kindred echo in every bosom; the subject, in every respect, has been treated in a very felicitous manner, and makes a capital picture. It is in portrait, however, that Mr. Innes excels, and in that field of art he is not only unrivalled, but actually unapproached in this exhibition; his No. 113, 'Portrait of a Lady,' may safely challenge competition with portraits of a similar kind by any living artist; it is, indeed, a gem, which one would wish to possess as a picture, altogether irrespective of its merits as a likeness; there is in it the most artist-like and vigorous ease, boldness yet delicacy of painting, combined with a subdued tone of colour and a simplicity of accessories, which render it quite delightful: he also exhibits a very striking 'Portrait of a Gentleman,' No. 158, which shows great power and certainty of execution, added to a nice discrimination of character; besides these, he has a number of other portraits here, all of rare excellence. J. Craig has made considerable progress this year, and has contributed several very good landscapes and marine views; among the best of which is No. 50, 'Fast Castle—a Calm;' there is both good feeling and good painting in this, although, upon the whole, it is rather a little hard. No. 65, 'Heath Scene, with Cattle,' F. W. Watts: the cattle are well grouped, and carefully painted; there is also a fine coolness about the landscape, albeit a little inclined to spotiness, the besetting sin of this clever artist. No. 21, 'Landscape with Cattle,' by Thomas Baker: a most elaborately finished picture; the most distinguishing characteristic of this excellent artist's style is the minute beauty of touch, which is so managed, that, although it would bear the most searching scrutiny, never intrudes itself on the eye, nor interferes with the truth of atmospheric effect, for which his pictures are always to be admired, and in this one these peculiarities exist in perfection; nearly the same may be said of his 'Lane Scene—Stoneleigh,' No. 101; one of the sweetest little bits which can by possibility delight the eye. He has, besides these, a number of other exquisite little morceaux. No. 26, 'Kind Robin lo'es Me,' by A. Ritchie, is indeed a gem; the simple beauty and grace of the rustic maiden as she listens deeply attentive to her lover's tale, are exquisite; the colouring and painting are in every way worthy of the subject, being pure, rich, and pulpy; and the air of bashfully innocent, yet confident reliance on the earnest pleading of her moorland swain, is of the happiest class of art. His No. 69, 'The Wee Raggit Laddie,' is another gem of a pure water; there he stands, the little rascal, whip in hand, truly an "Urchin elfin, bare and duddy," with a look of independent roguery which bespeaks him an adept in mischief, a terror and a pest to the testy old apple-women of both sexes, with whom he may come in contact; the very dog at his feet is casting such a fur-

tive glance at him as plainly says, it is time to remove beyond reach of that suspicious looking whip, which he is flourishing in evident self-satisfaction; nevertheless, there is an expression in his face which at once removes him from the charge of any thing villainous in his composition, and renders him just such a "laddie," as every father would be proud to cherish in his bosom. With a feeling of high admiration for these pictures, it is painful to direct the artist's attention to several instances of carelessness in the drawing and painting of details, which in future he must avoid: he has, besides, several other good pictures, but not equal to the two above-named, which are, indeed, the best pictures of their class in the exhibition. No. 42, 'Melrose Abbey,—the Kildon Hills in the Distance,' by H. G. Duguid,—a very good picture, but not by any means his best. This artist has made great improvement this year. In the picture before us, however, the hills come far too close upon the abbey for either picturesque effect or truth to nature. No. 73, 'Noon,' by the same, is a very clever and artist-like sketch. His 124, 'Nidpath Castle, on the Tweed,' is an excellent subject, well and cleverly treated; there is a beautiful effect of atmospheric distance thrown in with much skill between the foreground trees and the hill on the right hand side of the picture; the whole is firm, crisp, and touchy: but his No. 153, 'Newark Castle, on the Yarrow,' is, upon the whole, his best, and is a remarkably good picture; there is a great deal of the freshness and reality of nature in it, rendered with a truth and vigour which never fail to please. If we might hint a fault, we would say he is rather too prismatic in the arrangement of his colours; this, however, he can easily remedy in future. No. 29, 'A small Landscape with Figure,' by J. Fairman; under this modest title we have a sweet little rustic road scene, with an interesting and well painted peasant girl; the whole subject is well and pleasingly treated with a good deal more than the artist's usual firmness of pencil. No. 55, 'A Covenanter,' by D. Gibson, is a tolerably well painted, although rather common-place sort of head; besides, we have surely had more than an abundance of these "covenanters," and require something a little beyond "ordinary" to make them palatable. No. 148, by the same, is a picture of a little girl under the somewhat attractive title of 'A Flower of the Forest,' truly if this be a specimen of the 'Flowers of the Forest,' the sooner they are "a weede awa" the better for all concerned. No. 105, 'Moon Rising—composition,' by J. B. Crome, a very cleverly treated moonlight, with a good feeling of nature. No. 89, 'A Scottish Dell,' by W. Mason, a picture of great power and feeling, somewhat in the manner of the late Mr. Thomson, of Duddington, much better in conception than in execution; there is a heavy solidity in the distance which requires to be broken up; as it has been, however, and still continues to be, in what geologists would term the transition state, it is not quite so safe to pass a judgment on its merits: if it had been finished when sent it, we could have at least tried to understand it. No. 110, 'The Bride's Blessing,' by A. Morris, a clearly painted and well coloured picture; the best part of it is the old domestic, who is entering the apartment: his other picture of 'The Washed Ashore,' is not nearly so good, and is altogether a repulsive subject. No. 111, 'Turf Cutting on Wellstone Moor,' by W. H. Townsend, a capital picture, the colour and general treatment true to nature; this clever artist has other two landscapes of a very pleasing kind, but they are rather deficient in force, particularly in the foreground.

Besides the works above named, there are numerous others of considerable merit; and the collection, although less numerous than last year, is unquestionably improved in general character; a truth which, we trust, will be duly appreciated by the public, and that those who have laboured so assiduously in the vineyard of art will not go unrewarded, but that they will receive such countenance and encouragement, as will stimulate them to still further exertions in the honourable career in which they have begun.

EXHIBITION OF THE ROYAL SCOTTISH ACADEMY.—The fifteenth annual exhibition by this body opened on the 10th of February. The crowd present at once made two things plain—the one, that the Academy is, as it ought to be, highly prized; the second, and the one more immediately to our purpose, that, to attempt any remarks on the works of Art exhibited, by a visitor on the first look, would be as impertinent, as it ought to be unlooked for. We will, therefore, content ourselves with saying that, while we have here specimens of the productions of the best men in the kingdom,

such men as Wilkie, Etty, and MacIise, their works have not fallen into bad company, but are successfully kept in countenance by the best names of the Scottish School, who are also well borne out by their junior competitors for artistic fame. We must, however, for the present, and from the short period elapsing between the opening of this Exhibition, and the time of publishing, delay our notice of it till the next number, at which time we shall be able to do it more justice.

MANCHESTER.—The results of the Manchester Exhibition have been satisfactory. The prize of £50 was adjudged to Mr. F. Y. Hurlstone, for his picture of 'Olympia Colonna seeking Refuge at an Altar in St. Peter's, at the time of the Sacking of Rome by the Duke of Bourbon'—exhibited (in 1839, we believe) at the Society of British Artists. The gold medal was gained by Mr. W. C. Marshall, for a group in sculpture, 'Bacchus and Ino'; and the silver medal by Mr. A. Chisholm, for a water colour drawing, 'Leonardo da Vinci expiring in the arms of Francis the First.' Sixty-five pictures were sold, to the value of £1433 14s.; and the sum subscribed for by the Art-Union was £823; total £2256, being an increase over last year to the extent of £714.

The following is a list of pictures disposed of:—

'Evening,' W. Cranbrook; 'A Fisherman Mending his Net,' J. A. Puller; 'Forester in Search of Game,' C. Hancock; 'Palmyra,' W. Bowness; 'Distant View of Loch Rannoch,' M. Macleay; 'Near Henley,' A. Priest; 'The Unhappy Hounds,' T. Woodward; 'Fishing Boats, off Broadstairs,' F. W. Watts; 'Beach Scene, with Figures,' W. Shayer; 'Study from Nature,' W. P. Erith; 'Distant View of the Mountains of Morven, Argyleshire, so often mentioned in the Poems of Ossian, with the Ruins of Stalker Castle and Island of Shuna,' M. Macleay; 'Buying Fish,' W. Shayer; 'Cocheim, on the Moselle,' C. R. Stanley; 'The Young Student,' J. Linnell; 'Fish Boats on the Sands,' H. Jutsum; 'Water Carrier,' J. G. Pollitt; 'Market Day,' T. Creswick; 'On the Thames,' J. Tennant; 'Scene in the Neighbourhood of Ipswich—Moonlight,' J. B. Crome; 'Girl and Flowers,' J. G. Pollitt; 'The Town of Wicklow, Dunran, Ireland,' C. Calvert; 'Dairyman's Cottage,' W. Shayer; 'A German Tea Garden at Dresden,' T. Von Holst; 'Hawes Water, Westmoreland,' C. Calvert; 'Corn Field, on the Medway,' W. Fowler; 'A View of Somerset, and Village of Cheddar, from the Hills,' J. B. Pine; 'Calais, from the Sands,' F. A. Durnford; 'The City of Mayence, on the Rhine,' A. Clint; 'Portrait of Miss Ellen Latilla,' E. Latilla; 'Cottage Scene, on the Coast of Devon, bargaining for Fish,' W. Shayer; 'Montalban's Tower, a relic of the Spaniards at Amsterdam,' R. J. Hamerton; 'River Scene—Moonlight,' E. Childie; 'A Street in Rouen,' C. F. Tomkins; 'Distant View of Warwick,' T. Baker; 'Cottage Scene, near Wirksworth, Derbyshire,' A. Vickers; 'View on the River Tay, Perthshire—Elcho Castle in the distance,' Miss C. Nasmyth; 'Temples of Concord and Peace—Arch of Septimius Severus and Coliseum—Rome,' F. H. Henshaw; 'At Lynmouth, North Devon,' C. R. Stanley; 'View in Ocheltire, Perthshire,' Miss J. Nasmyth; 'On the Road from Ashford to Maney Ash, Derbyshire,' A. Vickers; 'On Tooting Common,' E. Childie; 'Dead Game,' G. Stevens; 'Fruit,' G. Stevens; 'Fisherman's Cottage at Herne Bay,' J. Tennant; 'Sea View,' M. E. Cotman; 'View of the Chapel of the Convent of San Mignato, Florence,' Le Chevalier Bouton; 'Peg Mill, at Preesall, near Fleetwood,' F. English; 'Mount Claret, looking towards Ben Lomond and Stirling,' Miss C. Nasmyth; 'Sketch of a Monument to the Memory of Mrs. John Wallis, to be erected in Blackley Church-yard,' T. W. Atkinson; 'Composition,' C. Calvert; 'Scene in Scotland—Solitude,' C. Calvert; 'Grape Gathering, Mont Morency in the distance,' E. Duncan; 'Worms,' S. Prout; 'Winter Flowers,' Mrs. R. Lee; 'Military Sketch,' H. Martins; 'Drawing,' S. Prout; 'The Knight and the Maid of the Hostellerie,' W. P. Frith; 'Glass Cutter,' J. Zeitter; 'A Bacchante,' H. O'Neill; 'Italian Boy,' F. Y. Hurlstone; 'Beach Scene—Morning,' W. Shayer; 'Heath Scene,' F. W. Watts; 'Still Life,' J. Absolon; 'Fishing Boats on the Sands,' H. Jutsum; 'The Gipsy Mother,' P. F. Pool; 'Storm clearing off, near Dorking, Surrey,' J. W. Allen.

The engraving distributed to the subscribers to the Art-Union is from Constable's painting of the 'Vale of Dedham,' engraved by Mr. Lucas. It was not produced expressly for the Society; but the committee, in selecting, evinced far better taste and sounder judgment than they would have done if they had selected one of their own purchases.

THE GLASGOW STATUE.*

Pursuant to our pledge, we again resume this subject, with the assurance that the peculiarities of the case are, as yet, by no means exhausted.

To proceed, then. Since the sub-committee have voted themselves competent to decide that a foreign artist should be imported to execute the work, we must here insist upon remarking, in relation to the system of competition in the case of works of art in general, that the disadvantages which attend it are numerous and obvious. We do not mean to affirm that it may not have its advantages, but these are by no means without a counterpoise of characteristics of an opposite kind. Thus, artists of eminence are justly, for the most part, so much opposed to the system, as to be deterred from engaging in such competition at all, leaving the field open in such cases, and limiting the selection to those of inferior note. The evils inherent in the very principle of this mode of selection are equally apparent, as are the bad effects which are found to attend its practical working. In such cases the committee, or judges, instead of forming their decision by reference to the finished and perfected works of the artists, or by their reputation, founded upon such works in the aggregate, must confine themselves to the consideration of an isolated, and probably imperfect, model, or plan on a small scale, which can afford no adequate idea of the artist's ability; and the chance may even be, that such a model of an inferior artist may excel that of one in all respects his superior; or an inferior artist may make a model which he is utterly incapable of carrying out on the large scale. Again, artists know full well, that, from mere ignorance, a committee may very probably prefer an inferior model; and such a knowledge deters superior artists, and encourages inferior ones to compete. So perverse and incomprehensible do the proceedings of the Glasgow committee continue to be, that they would appear to be resolved to deny themselves even the chance of coming to a fair and rational decision, in respect to the subject of their deliberation; for, at their last meeting, when a motion was made to the effect that they should instruct those artists invited to compete, to supply a model of the size of life of the bust, or portrait part of the statue, so as to enable the committee to judge of the artist's ability in maintaining the likeness of the Duke's features in the proposed statue—as required by the general committee—this motion was at once negatived; ten gentlemen voting in opposition to its adoption, and only five for the motion. The artists are, therefore, left at liberty to furnish their models of whatever size or dimensions they think fit—as large as life, or so minute as to be conveyed from the Continent in a nutshell; or as a load fit for the sagacious fleas! All this may appear incredible; true, however, it nevertheless is!

In cases where the work to be made choice of consists of manufactured articles, such as cloths, cordage, or iron, or other wares, competition may be all right, indeed, it no doubt is so, for there any handicraftsman may with accuracy judge of the work; but even in this case it requires a person familiar with the species of work to judge and select. Thus, no one would depute a blacksmith to judge of the quality of a piece of canvas, or a rope-spinner to judge of the properties of a steam boiler; yet, nevertheless, in the infinitely more difficult task of determining upon the merits of a work of art, this is precisely what occurs: artists are studiously excluded from acting in all such cases, but we have peers, provosts, and parliament men, out of all number. The infallible result may at once be predicted; and we almost invariably find, that the most utterly worthless plans and models are those which are preferred. But it is our duty again to become particular in the matter of the Glasgow Statue; and, in so doing, we shall studiously avoid personalities, in which, indeed, were we disposed to indulge, it would only be to express the most unqualified, individual, and personal respect for every member of this sub-committee, whose proceedings have of so much attracted the attention of the world

* From a Correspondent.

art. In our last number we censured the mode in which, on the 20th of November of the preceding year, the members of the sub-committee had invested themselves with the power of selecting the artist to execute the statue. We should now like to be informed, if even the general committee were invested with any authority by the subscribers to devolve upon any sub-committee this power of selection. They (the general committee) may have had the power of selecting the artist entrusted to them by the general body of subscribers; but we greatly question if they were authorized to devolve the power of selection upon any sub-committee whatever. This point demands explanation; and, if the state of the case be as we suspect, the sub-committee stand deprived of any vestige or semblance of the authority which they have in this instance assumed. There are additional circumstances, which seem to countenance the position, that the whole of these extraordinary proceedings at Glasgow should undergo the scrutiny of the general body of subscribers, before any satisfactory conclusion can be arrived at in the matter to which they relate. The sub-committee, it has been seen, elected themselves: and, we now ask, *who are this sub-committee?* The subscription, amounting to somewhere about £10,000, is designated as "of Glasgow and the west of Scotland;" but it is sufficiently notorious, that nearly the whole amount is the subscription of the citizens of Glasgow! Now, we would inquire, in what way or to what extent does this sub-committee represent the general body of subscribers? The sub-committee consists of about twenty-three gentlemen; the general committee consisting of about ninety, of whom two-thirds are citizens of Glasgow: but, of the twenty-three sub-committee-men, not one-half are citizens or natives of Glasgow, or in any way connected with the place; the others are noble peers, members of parliament, and officials, whose connexion with the city is wholly of a temporary nature. Many of these members of sub-committee studiously avoid ever entering the city, save upon the occurrence of something like compulsion; and when outside of its walls would not even deign to recognise or notice a "Glasgow bodie." The connexion of the learned sheriff himself with the city is only as of yesterday, and may terminate to-morrow, or any day, on occasion of that promotion to which he is so well entitled, and to which he must so naturally look forward. We maintain, therefore, that such members of committee have no right in this instance, on the ground either of equity or common sense, to lord it over the Glasgow subscribers in the manner in which they seem disposed to do! The subscribers on their side will prove themselves but sorry representatives of "their fathers, the deacons before them," the Campbells, Millars, Ingrams, Cochrans, Macdowals, Boggles, Hamiltons, and Monteiths, if they submit to any such domination. They ought to call to mind how differently of old the citizens of Glasgow were wont to comport themselves: thus, when Anderson of Dowhill, at the time provost of the city, received in Glasgow, Oliver Cromwell, as sovereign of these realms, he rode on the left hand of the Protector from Tolleross, till such time as the cavalcade entered the *Gallowgate port*, where the Provost, "douce man," ("praise, and bless his memory," as Nicol Jarvie would have said,) reining up his steed, mayhap with all the grace of Philibert Emanuel, and placing himself on the right hand of "Old Noll," coolly told the lion-hearted usurper, that he now considered himself the greater man of the two; an indignity which his guest quietly pocketed, toggling on in silence to the lodgings prepared for him at the foot of the Salt-market. "Ma conscience!" to see his successors playing the part of courtiers, in relation to the affairs of their own city, is enough to rouse the sturdy old covenanter from his tomb in the "Hie Kirk" yard!

The ignorance of a committee, of the merits of the works in general of different artists, or with their character and reputation, may be urged as a valid cause for the resignation of committee men, but is no argument whatever in favour of the system of competition.

VARIETIES.

MM. HORACE VERNET and GUDIN have been lately honoured with a dinner given by the surviving officers of the old Imperial Guard. The object of the feast was to mark the consideration entertained by the veteran officers for the talents of those eminent painters, displayed in so many pictorial commemorations of the glories of the French arms. It is said, that at this interesting repast were present remnants of the foot and horse Grenadiers, Dragoons, and Chasseurs, of this celebrated corps; if so, the *reunion* itself, with all its bursts of enthusiasm, its interesting associations, and the doubtless characteristic *personnel* of the members of the party, must have presented fruitful "studies" to the minds of the observant painters. Among the ceremonies of the evening, the memory of the great Emperor was toasted on bended knee! We were much interested on the first receipt of this account of such an honourable testimony to the powers of men of genius, like Vernet and Gudin. The battle-pieces of the former are familiar to Englishmen, but his versatility is equal to his vigour. The reputation of Gudin is also too well known to need remark. They "order these things well in France." Let us not be anxious that Art should be dedicated to the celebration of scenes of wholesale carnage: it seems quite enough that the "necessities" of nations should require the reality, without throwing over such passages of war the brilliant glow of a painter's imagination. Art should have nobler aims; and, in hailing the prospects of British Art, we look forward to an influential dissemination of the humanizing virtues. But we will ask, when may we expect, *here*, anything approaching to a public testimonial to the state-worthiness of Art? It is the special distinctions of this sort that give such an impulse to the mind of youth, as leads to the development of future genius—they are the sparks which slumber among the raw materials of ambition, kindling sooner or later into a brilliant flame. The veteran, it is true, after difficulties overcome, may rest content with his laurels, his easy circumstances, and the consciousness of that never-failing delight which his profession yields to the enthusiastic artist. But imagine, for instance, a dinner given in honour of Wilkie, by some portion of that public who have snatched his happy ideas from so many a print and picture! To say nothing of the rest, what a fund of pure domestic sentiment is every day enjoyed by hundreds who visit the National Gallery, and gaze with delight at the "Blind Fiddler" and the "Village Festival." In England, however, the respect for artistic talent, though widely entertained by individuals, seldom manifests any public development beyond attendance at the posthumous "sale," or the congregation of carriages at the funeral! Whilst wealth and dignity descend upon other professions, the barren boundaries of an artist's distinction are an R.A.-ship or a knighthood. And yet how wide is the operation of Art through Painting, Sculpture, and Engraving. What feeling, high or low, can it not evoke! There is no mind, however noble, no soul, however debased, that is unaffected by the lessons derived from the open books of this universal language. With the transmission of light passes the thought, and the spectator at once receives

"The silent story of the mind;"

the impression being at the same time the more vivid, in consequence of the apparent reality of the images. We much mistake, if there be not a misconception respecting the national utility of Art; and think that the education of the eye might be made the most important instrument in the hands of the "Schoolmaster abroad." Too much public honour cannot, therefore, be bestowed on those who from time to time contribute an important share to this portion of public enlightenment. Our piece of news bears a long postscript, but it was a text inviting a commentary.

ROYAL ACADEMY.—ELECTION OF MEMBERS.—On Wednesday, the 10th of February, the Royal Academy elected three new members—PHILIP HARDWICKE, Esq. (architect), DAVID ROBERTS, Esq. (painter), and J. J. CHALON, Esq. (painter). It was, we believe, necessary to elect one architect, in the room of Sir Jeffrey Wyattville, and the difficulty was, to determine whether the distinc-

tion should be conferred on Mr. Hardwicke or Mr. Barry. The Academy considered that Mr. Barry could better afford to wait, and elected Mr. Hardwicke. His most recent works, Goldsmiths' Hall (behind the New Post-office), and the Birmingham Railway Terminus, at Euston-square, are those best known to the public. The question as to whether or not Mr. Hardwicke, on being elected an associate, would be called on to resign his connexion with the Institute of Architects may be deemed settled in the negative—a proof that the Academy intend to move with the "times." The election of Mr. David Roberts was expected, and will give general satisfaction to the public as well as to the artists; while that of Mr. J. J. Chalon will excite universal discontent. In or out of the Royal Academy there are few landscape painters so entirely and altogether bad as Mr. J. J. Chalon: let those who desire proof look at the picture, "Gipsies," now in the British Institution. He has had no pretension whatever to occupy a prominent or elevated professional station; his works are so infinitely below mediocrity that we have never seen or heard of one of them that attracted the smallest attention; and believe that no one of his productions in any exhibition, metropolitan or provincial, was ever marked with the word "sold." We are therefore compelled to inquire as to the cause of his election, in preference to men infinitely his superiors, although we readily admit, that the associates' list is a poor list, and, at present, greatly limits the power of selection.—We cannot hesitate to express our conviction, that Mr. J. J. Chalon was elected by private interest, and not upon public grounds; indeed, it is utterly impossible to arrive at any other conclusion. He is, we believe, a pleasant member of a club called "The Sketching Club," consisting chiefly of leading members of the Royal Academy, and who differ widely from the public and all other artists on the subject of Mr. J. J. Chalon's genius. They have long resolved that he should be a member of the Royal Academy—and they have at length succeeded, to the great joy of the enemies of that Institution, and the deep grief and utter astonishment of its friends. There must be something very rotten in a system liable to so humiliating and injurious a procedure, which permits a few individuals, by acting in concert, to betray the interests and prejudice the character of a Society. The evil is done. Many years must pass over before the Royal Academy will be able to erase the blot.

ROYAL ACADEMY.—The "Hangers" at the forthcoming exhibition are H. P. Briggs, Esq., D. Maclise, Esq., and S. A. Hart, Esq.

SOCIETY OF BRITISH ARTISTS.—Three new members have lately been elected into the Society of British Artists:—A. Woolmer, E. Hassell, and H. Lancaster, Esqrs. The Officers for 1841 are F. Y. Hurlstone, Esq., President; E. Latilla, Esq., Vice-President; T. Allen, Esq., Treasurer; D. Egerton and E. Hassell, Esqrs., Secretaries. The Society proposes, after the close of the annual exhibition, to open one of the rooms with a collection of pictures, *free* to the public; and will be composed principally of works presented by the members, or donations to the Society, to be disposed of, either by sale or lottery, at moderate sums; the proceeds to go to the fund for completing the purchase of the galleries, the greater part of the debt having been liquidated. The works of art intended for exhibition will be received on Monday and Tuesday, the 1st and 2nd of March, under the usual regulations. The conversazioni will be held in the gallery as last season, a very general feeling of satisfaction having been, it is said, expressed at their adoption.

MR. COCKERELL'S LECTURES AT THE ROYAL ACADEMY.—Second Lecture, Jan. 14. This lecture commenced with general reflections on the progress of architecture from the earliest periods, passing from an interesting account of Egyptian architecture to that of the Jewish; Mr. Cockerell, in speaking of the latter, gave some very ingenious speculations on the Temple of Solomon, and commented on the fanciful representations given of it by several architects which he seemed to think were much exaggerated, deducing as one of his reasons, that the comparatively short time of its construction (twelve years), could not allow of its being of that extent which is generally imagined. He concluded his

lecture with an account of Grecian temples, theatres, stadium, gymnasium, &c., and with a disquisition on the antiquity of the arch.—Third Lecture. Perhaps the most interesting portion of this valuable lecture, consisted in a description of the Thermæ or Baths of Ancient Rome, which the professor illustrated by several large drawings, models, and prints. He attributed the great magnificence and luxury of these places to the love of pleasure and self-indulgence of the Romans, which he contrasted with the innate feeling for the arts and the patriotism of the Greeks. He concluded with a detailed account of the Basilica, more especially touching upon the church of St. Maria Degli Angeli, at Rome, formed by Michael Angelo, from the Baths of Dioclesian.—Fourth Lecture. Mr. Cockerell began by commenting on Roman architecture from the period of Augustus, to the removal of the seat of empire to Constantinople. He then proceeded to describe the architecture of the Christian era, A.D. 330, to A.D. 527, and went on describing the different styles of the art during the middle ages down to the present era. He spoke with the greatest enthusiasm of the works of Sir Christopher Wren, whom he looked upon as one of the greatest architects since the high period of Grecian art.—Fifth Lecture. Of this lecture, though excellent in parts, we regret we cannot speak in such high terms as of the preceding ones. The professor, in speaking of the theory of architecture, had perhaps not classed his ideas with that degree of perspicuity and clearness which are so desirable in a lecture; and in his desire for entering too profoundly into certain theories, he at times degenerated into obscurity and apparent self-contradiction. His remarks, however, with regard to the want of consistency in the application of ornaments and style in modern architecture, were remarkably just, as well as much of his advice to the students of architecture in the pursuit of their studies, the great purport of which was to combine originality of thought with a study of the best works of the Greeks.

THE DUKE OF WELLINGTON.—The Duke—whose state of health has, within the last few days, created alarm throughout the whole population of Great Britain, but who, we rejoice to add, is rapidly recovering—was present at the private view of the British Institution, where he purchased the picture, by Mr. E. M. Ward, of 'Napoleon Bonaparte in the Prison of Nice' (No. 341 in the catalogue). The circumstance must be peculiarly gratifying to the accomplished artist—to have contributed in any way to the collection of his Grace cannot fail to be an advantage; it is especially so, to have added to it a work that has especial interest for the "Great Captain of the age"—the more, that it represents his great opponent at the time of his earlier triumph, and not when adversity had trampled him into the dust. The picture is, as we have elsewhere said, worthy of the honour conferred upon it.

THE LATE GEORGE CHAMBERS.—We direct attention to an advertisement in the 'ART-UNION,' calling upon artists, the patrons of art, and its friends and admirers, as well as those who are ever ready with aid to afflicted merit and integrity, to join in a subscription for relieving the wants of the widow and children of this excellent artist. We earnestly hope the call will be liberally responded to. In reporting progress, next month, we may offer some further remarks on the subject.

THE ART-UNION OF LONDON.—The time for appearing in the subscription list of this Society will soon terminate. We understand it will present a very large accession of strength. The etching of the plate (to be presented to the members), from Mr. C. Landseer's picture of 'The Tired Huntsman,' has just been completed. It is the production of the engraver, Mr. H. C. Shenton, and does him great credit; it is clear, fine, and forcible, and the drawing is perfectly accurate. We have no doubt of his producing a print that will materially enhance his reputation.

THE COPYRIGHT OF DESIGNS.—This subject—although for the present limited to a most important branch of our manufactures, "printed fabrics"—has occupied the attention of the House of Commons, having been brought before it by Emerson Tennent, Esq., the able and indefatigable Member for Belfast. The House has looked very coldly on the subject, as, unhappily, it too generally does, where protection is sought for the pro-

ductions of the mind—the results of hard intellectual labour; and it is very probable that Mr. Tennent will, for a time, be able to do little more than direct to the subject the attention and consideration of the country. This will, however, be doing a great deal; for the remedy will be sure to follow, sooner or later. The matter is one of no ordinary moment to professors of the Fine Arts; for their cause must be heard in turn. At present they have not, in the designs they create, even the small interest possessed over his by the cotton-printer who invents a gown-piece. Such a state of things cannot last long. If the artists would rally and combine, the produce of their easels might be property for their descendants; at present, the most atrocious robberies are committed with impunity. We shall soon consider, at some length, the case which Mr. Emerson Tennent has brought before Parliament: we thank him, in the name of all intellectual inventors, for his continual exertions and unwearied industry.

SIR ROBERT PEEL.—We have seen an exceedingly clever and highly-wrought drawing of this eminent statesman, from the pencil of Mr. Francis, which is to be immediately placed in the hands of a competent engraver. It is full-length: the Right Hon. Baronet is represented standing close to the Speaker's table, and in the act of addressing the House of Commons. The face and figure bear exact resemblance to the original: it is, indeed, by far, the best likeness we have seen of one of the most accomplished men of the age and country; not excepting even that by Sir Thomas Lawrence, painted some fifteen or sixteen years ago. But, with this exception, artists have singularly failed in copying him—one or two, professing to be portraits, have given him more the air and look of Mr. Hume, than his own peculiarly winning smile and insinuating manner. Mr. Francis has pictured Sir Robert in the attitude he so generally adopts in the House; persuasive rather than energetic; as if too conscious of his own high powers to render enforcement of them necessary, either by gesture or action. The portrait is therefore quiet; but the character of his expressive countenance is very happily preserved. The print will be a valuable acquisition to thousands who admire his public conduct, and respect the baronet for the great and good example he has given by his career in public life.

THE TEMPLE CHURCH.—The restorations at this most interesting specimen of our forefathers' architectural skill are coming fast to completion. When finished, we shall make a careful survey of it for our readers' information. Polychromatic embellishment has been adopted to a large extent. Whether or not the effect produced will be of the satisfactory nature hoped for, can hardly yet be said: for our own part, it must be confessed, we view it with some degree of nervousness.

STAINED-GLASS IN WESTMINSTER ABBEY.—We mentioned in a previous number of this journal, that the Dean and Chapter of Westminster, had invited certain artists, whose names were stated, to send drawings and specimens in competition, for the honour of executing the proposed stained-glass windows. The parties who really competed were as follows: Mr. Willement, Mr. Miller, Messrs. Ward and Nixon, Mr. Collins, and Messrs. Hancock and Co.; and from the drawings sent by them, those from Messrs. Ward and Nixon have been selected as the best, and certainly very excellent they are. With the view, however, as it would seem, to endeavour to their utmost to obtain a result satisfactory to the public, one or two fresh candidates, Mr. Wales of Newcastle among the number, have been admitted to compete with the last-named artists. The ultimate selection will probably be made at the next meeting of the chapter, fixed for the first week in March.

BEQUEST OF PICTURES, &c. TO THE KING OF FRANCE.—To account for the following singular bequest, a curious story is circulated in Paris. It is there said that the testator, Mr. Frank Standish, applied to the present English government for the recovery of a dormant title which had descended in his family; and as a consideration for the restored honours, he proposed making a presentation or bequest, for the behoof of the British public, of certain pictures, books, &c. of much value. Mr. Standish's proposition was rejected; in consequence of which, it is said, the bequest has been made in favour of the French King. Among

the pictures are several valuable Murillos, and works by Zurbaran and other masters of the Spanish school, besides many pictures of the Italian, Flemish, and French schools. Most of the books are valuable, and they are upwards of 4000 in number. The passage in the will, which bears date, July 11th, 1838, runs thus:—"I give and bequeath to his Majesty the King of the French, all my books, manuscripts, engravings, paintings, and drawings, at my mansion at Duxbury Hall, in the county of Lancashire, and elsewhere in Great Britain, or in any foreign country, either for the sole and particular use of his said Majesty, or to be placed in any public establishment he may think fit, as a testimony of my esteem for a generous and polite nation, which is always ready to welcome travellers, and which I have always visited with pleasure and quitted with regret."

NELSON'S MONUMENT.—Two twenty-four pounder brass guns, which have been recovered from the wreck of the Royal George, have been contributed by Government to be recast in the statue of Nelson, with which the column will be surmounted. The donation is not decidedly inappropriate, but it would have been in better taste to have given two of the guns of the Victory. The association had been more perfect, and a memento of his ship had been left when after-ages had swept every other away.

WELLINGTON MONUMENT.—The subscription for this memorial has received most liberal additions in India. The lists received from Bombay by the honorary secretary, contain the names of most of the principal native bankers and merchants resident in that Presidency. The sum of the subscriptions on these lists, amounts to 2550 rupees, which have, through Mr. Jardine, been remitted to Messrs. Drummond, the treasurers. It is hoped that the spirited example set by the inhabitants of the Bombay Presidency, will be imitated by those of Calcutta and Madras.

MR. HARDING is busily occupied in the production of certain improvements in lithography, which are most favourably spoken of. We believe the object is to cast off coloured impressions from the stone; but in whatever shape the result of this gentleman's labours comes before the world it cannot be less than successful.

OBITUARY.

MR. JOHN HAVELL.—We have to record the decease of Mr. John Havell, the engraver, who has been long a respected and distinguished member of his profession. The circumstances attending his illness and death derive a painful and melancholy interest from an enthusiasm so intense as to unseat his reason. On the first announcement of Daguerre's discovery, Mr. Havell was so forcibly struck by the photogenic effects, that he applied himself with much assiduity to effect improvements on the discovery. With a view, therefore, of exhibiting some successful experiments he invited to his house a limited circle of friends, even in the midst of whom he was surprised by the fearful visitation of the loss of his reason, which he never fully recovered.

MR. JAMES O'CONNOR.—We have also to announce the death, in the 49th year of his age, of Mr. O'Connor, the well-known landscape painter. He was a native of Dublin, in which city his father was established as a chemist and druggist, and claimed descent from one of the oldest families in Ireland. At the early age of eight years, the young O'Connor evinced an inclination for drawing, which amounted almost to a passion, insomuch that nothing could induce him to devote himself to any other pursuit. He distinguished himself early, and in his native country he met with much success; and he likewise, for a length of time, was eminently successful in London. His works are known in France and Belgium, where they have obtained very high prices. The present King of France possesses many of O'Connor's works; and so highly did he esteem them, he conveyed to him a commission, which was never executed. We fear that his widow is left in circumstances of embarrassment and difficulty.

FRAUDS ON ARTISTS.

It becomes with us a duty to the profession to notice certain facts which have come to our knowledge, and which involve even the future reputation of those whose names are now mixed up with them, if the system of imposition which we here expose were suffered to progress with impunity. We allude to the vending of spurious ultramarine for the genuine article; and such is the perfection with which this valuable colour is now imitated in foreign preparations, that it is a matter of impossibility for the artist to distinguish the real from the factitious, save by test; and this is so simple, that the manner of effecting it shall be described, as a security against one of the most impudent frauds that has ever been attempted. A case is selected:—An Edinburgh artist* of eminence, who had exhibited a picture in London, received a letter containing a proposal to purchase it, provided he would receive in payment a great proportion of the price in genuine ultramarine. He agreed eventually to receive ten guineas in money, and ultramarine to the value of sixty guineas; but as he declared himself unable, residing at a distance, to form a judgment of the genuineness of the colour, or of its value, he referred his correspondent to a friend, an artist living in Mornington-place, whom he authorized to conclude the negotiation, should he be satisfied of the value of the colour offered. The person who proposed thus to purchase the picture represented himself as an American, and an artist, and told a plausible story, describing the manner in which he became possessed of a very large quantity of ultramarine. Mr. L., the person interested for his absent friend, proposed having the colour tested; to this the American replied that no further test was necessary than what he himself could exhibit. He did test it in Mr. L.'s presence, and the result was such as to establish the fact of its being spurious, but unfortunately the latter was not aware of this. It is sufficient to say that this adventurer succeeded in obtaining the picture, and the friend of the artist discovered, when too late, that the colour was worth about three shillings per ounce. As this system of robbery has been in successful operation for some time, and having been without doubt assiduously and industriously followed, the injury already done must be very extensive; but we trust that this notice does not appear too late to stop the further progress of an imposition so infamous. Among those who have been very seriously duped is Mr. A., of Osnaburgh-street, who was induced to take this pretended ultra-marine to the value of £80, which was paid for in money, and which he afterwards discovered was comparatively worthless. A late marine painter also purchased a quantity of this composition, which his widow having been desirous, since his decease, of disposing of, was informed that it was worth but a few shillings an ounce. This is a case of extreme cruelty, as this unfortunate person has been left in circumstances of much difficulty. It will be by no means difficult, with a little caution, to avoid being plundered by such pretences as these; for if an artist be diffident of his own judgment, or method of testing, scarcely any chemist would hesitate to exhibit to him the purity or impurity of a small sample of a colour in which he may be interested, or which is offered to him as genuine ultra-marine. With a view to secure artists against this kind of imposition, we have applied to Messrs. Winsor and Newton, who have kindly afforded us an opportunity of enabling our readers to distinguish the genuine from the spurious ultramarine. There has been lately introduced into England, from Germany, a very beautiful chemical manufacture, the compound tints of which are nearly as brilliant as those of the real ultramarine. The only difference is, that all the tints produced by mixing the German blue with white-lead have a lilac hue, which those produced by the real have not. In a matter of such nice distinctions as exist between the real and the factitious ultra-marines, and where the great price of the former offers strong temptation to adulteration, or the substitution of a spurious article, it now very nearly concerns the artist to be able to determine the quality of the colour he employs.

* We are in possession of the names of all parties, but do not deem the publication of them necessary.

Real ultra-marine, when exposed to a dull red heat, changes its colour but very little; while the factitious becomes much more grey; and if then ground, it will be found to have lost its lively and beautiful colour, giving only a dull blue, or a grey tint with a tinge of purple. If a small portion of real ultra-marine be placed in an earthenware vessel, and a little nitric acid be poured over it, it gradually loses its blue tint, and a dirty white gelatinous residuum only remains.

If the German ultra-marines be treated in the same way, the blue colour disappears in a similar manner; but after awhile, there appears on the residuum a pinky or flesh-coloured stain. The French ultra-marine, although much more permanent than the German, is more readily distinguishable from the real. In its dry state it is considerably darker, and heavier in its appearance. On the application of nitric acid, the same result is not observable as in similarly treating genuine ultra-marine; but a very remarkable effervescence takes place, evolving red fumes in abundance. These appearances particularly distinguish the French factitious ultra-marines from the genuine extract of lapis lazuli. When mixed with white-lead, the French composition affords tints nearer in hue to the real ultra-marine than those of the German, and with less of the lilac tint; but as it has not the luminous quality of the latter, the artist is in less danger of being deceived. The French blue does not change on being exposed to a red heat so much as the German; but it loses its fine tint and assumes that of Prussian blue, but without its strength or intensity. The factitious ultra-marines work and wash well in water colour; and although in this respect they have an advantage over the real, which can never be divested of its granulous quality; yet this serves to distinguish the real of so many guineas per ounce from the factitious, which ought only to be of so many shillings.

PROPOSED ASSOCIATION FOR THE ADVANCEMENT OF THE FINE ARTS.

TO THE EDITOR OF THE ART-UNION.

SIR,—As my suggestion for the establishment of an association for the encouragement of the arts, on the plan of the "British Association for the Advancement of Science," first appeared in your pages, I will adopt them, with your permission, as the medium through which to acknowledge the courtesy shown to me by the periodical press generally, and the various letters received on the subject from individuals, all more or less influential. The "Literary Gazette," the "Athenæum," the "Atlas," the "Midland Counties Herald," the "Morning Advertiser," the "Mechanics' Magazine," the "Polytechnic Journal," the "Civil Engineers' Journal," and some others, have all strenuously assisted to give publicity to the suggestion: thus showing, as it seems to me, a very general feeling that such an association as was proposed would have a beneficial effect, and that the plan was feasible. The "Athenæum," however, although it considers "the scheme is plausible, and that much good might arise from the local interest which such an association is capable of awakening, and the knowledge it might diffuse," fears that the objections to it are insurmountable. It goes on to say, "We heartily wish Mr. Godwin's project success, so far as he deserves it; and if he can show us that the association is not likely, indeed certain, to degenerate into a mere picture-dealers' and printsellers' exhibition room—that it can be so conducted as to diffuse a knowledge of Art, and not a vicious and corrupt taste for the profitable trash which these people call Art—in brief, that it will not be another form of that incessant appeal to the breeches-pocket of a confiding public,—he shall have our support." Now, that difficulties of the sort referred to would arise without care on the part of the committee, there can be no doubt; but it appears to me even more certain, that with due care they might altogether be prevented or overcome. It would, perhaps, be a little premature, however, just now to venture any opinions on the mode of government to be adopted. I simply state the objections, in order that persons who feel disposed to give the subject consideration, may see at once more than one side

of the question. The diffusion of a knowledge and love of art is the object of the suggestion; unless it is likely to effect that, it ought not to be carried out; my own opinion, I need hardly repeat, is strongly that it would.

With regard to the letters which I have received, I can hardly avoid considering it strange, that none have been written by artists. Unfortunately, the artists of England, as a body, cannot be brought to comprehend the advantages which must result to them personally from spreading a love of art throughout society (at least it seems so), nor will they exert themselves to further it. Show them a means of selling a single picture, and they will probably not hesitate to adopt it; but point out ever so powerfully the possibility of doubling the number of the lovers of art (by doing which they would unquestionably more than double the number of purchasers of their productions), and the great chance is they would deem it quite unnecessary to bestir themselves. There are many admirable individual exceptions from this statement; but I would appeal to these exceptions to confirm the opinion here advanced, so far as regards the general body. Without the active co-operation of the artists, however, in the present case, certain it is that little could be done; and it is therefore to be hoped, that such of them as consider the proposition advisable (and that many of them do think so, I have been verbally assured), will interest themselves actively in carrying it out.

Some kind and influential correspondents have thought they discovered in the proposal, as printed, hostility to the Royal Academy; perhaps because they wished to find it. Nothing can be more erroneous. Such an association as is projected, could hardly be made to interfere with the Academy in the slightest degree; nor, indeed, could complete success be hoped for, unless it had the aid of the academicians, not imperatively as academicians, but as artists and expounders of art. Their urbane president especially, Sir Martin Archer Shee, could ill be spared from the direction.

Touching the suggestion, that literature in union with art should come equally under the consideration of the association, I may remark, that such was always the intention; the members would, therefore, be separated into artists, authors, and amateurs; and of these, probably, in certain proportions would the general committee be composed.

When the proposal was first printed, there was little intention on my part of proceeding further, my time being somewhat occupied; greater goodwill towards it, however, than might have been looked for at first has been shown; and I, therefore, willingly become, *pro tempore*, a centre for any communication on the subject that may be thought desirable.

GEORGE GODWIN, Jun.

Pelham Crescent, Brompton.

ROYAL INSTITUTE OF BRITISH ARCHITECTS. —On Monday the 8th, Mr. Edward Blore in the chair, Mr. Hay's work on Cairo was presented by Mr. Greenhough, and led to some interesting remarks by Mr. Alexander, on the various styles of architecture which are to be found in that city. Mr. Scoles exhibited a very accurate sectional drawing of St. Paul's cathedral—within St. Peter's at Rome, showing their relative size; and commented on the different construction of the two domes. This drawing was made by Mr. Bonomi nearly forty years ago, and has been in the engraver's hands ever since. Mr. George Godwin drew attention to the present state of the model of Wren's original design for the cathedral, now kept (we must not say *preserved*) in a room over the morning chapel in St. Paul's. Unless some means be taken to repair it, it will speedily become a mere ruin. Mr. Scoles suggested that Mr. Cockerell should be applied to on the subject. Some remarks, by Mr. Nicholson, on the curious stone arch or beam, as it is popularly termed, in Lincoln cathedral, were laid before the meeting. This arch is over the groining of the nave, and abuts against the two western towers: its use is unknown. Mr. Poynter then read a paper on the construction of observations, which contained much practical information.

THE ARTIST:
A SERIES OF SKETCHES FROM THE LIFE.
By MRS. S. C. HALL.

CHAPTER II.

The breakfast room, in which the bay-window was of so much importance to the actively minded little gentleman I have endeavoured to describe, was painted of a cheerful green, and papered with a bright lively pink; he said he liked cheerful colours—and cheerful objects; and everything in the house, with one exception—which we shall come to, by and by—was of a cheerful character. The pictures—such as they were, bore out the old man's criticism—"That one landscape was very like the other—at least in the neighbourhood of Bristol." There were two of 'Country Weddings'—smirking bridegrooms in blue coats and white waistcoats—and blushing brides in fine streaky chalky lines, intimating white satin. One wedding party were just getting into a carriage; while the other were moving out of the church. There were two Christenings—such jovial ones: pale mammas—dignified and important grandmamas, important as if they were the real original mothers of the whole human race—such "jolly old grandfathers," and ruby-coloured nurses—and, above all, such sweet babies, looking as babies never do at a ceremony, calm and good natured, personifications of inanity and placidity, a most hypocritical portraiture; while little foolish flirting episodes between juvenile aunts and gentlemanly godfathers, squinting most bewitchingly at each other, completed the pictures. There were several brightly coloured landscapes: some gay in all the hues that are supposed to belong to legitimate sunsets; two in particular, both with gaudy skies, and dewdrops cut out upon the long grass, and trees, looking cold and damp enough to give one the ague; while a very glowing portion of the circle of a red sun was getting up as fast as ever it could from behind a sand bank in the foreground. These formed the back grounds of both pictures—in one, an innocent, unsuspecting-looking milkmaid was approaching a very dead-looking cow (not Sydney Cooper's, for his are alive), while a pail stood, with wonderful composure, where it could not stand, upon a head bent forward after the fashion of a tortoise. The companion picture to this production had, as I have said, the same heavens and the same earth, but in the foreground lay the difference. A sharp fellow, looking as though he came into the world to jingle jackstones amongst tombs and cheat thereat, was stepping over a stile, bearing the implements of industry about him, which it was evident he never would use if he could help it; his eyes were cast upon them with a sinister expression of dislike; a horse collar was slung over one arm, and he carried a halter in his hand; and a singularly docile horse, neither of whose legs matched the other, was walking towards him, as if anxious to be harnessed, and go to work immediately. These two pictures were called 'Morning.' There were others, mere masses of bright colour, which the sun was rendering more bright. A book full of caricatures lay open in an arm-chair; two large cats—Tom and Tit—reposed on the hearth-rug; and a very active, able-bodied terrier, with a scratched face, lay between them, keeping an eye on each, and apparently ready for a combat with either. A yellow canary-bird was singing with all its might in a very fine cage, that hung from the ceiling; and a parrot, rich in the gaudy feathers of its eastern nature, was chattering and screaming, evidently to the enjoyment of half-a-dozen urchins, whose faces were pressed against the glass of the bay-window. There was a particular air of industrious cleanliness everywhere—a sort of perpetual presence of observation and activity, that, within its circle, renders repose almost impossible. All things were bright and new; even the hearth-broom seemed, from its very position, to be ready to start off in a moment, and sweep away whatever dust fell from the fire.

When the little active gentleman entered with his guests, the parrot exclaimed—"Ah, old boy!—breakfast for Polly!" and the terrier, after welcoming his master with sundry noises and gestures of the most animated description—such as jumping off his hind legs until he

touched his master's nose—walked deliberately up to the stranger, smelt him all round, retreated a pace, looked him steadily in the face, and then was so well satisfied with the scrutiny, that he walked up to him, and began licking his hand.

"Well, I declare!" exclaimed the fussy old gentleman; "well, that is extraordinary! I never knew Bob do anything like that before, Sir; he is the most surly brute to strangers. Ah, you fellow! you know you are. He daren't bite, but he'll sulk, Sir; so that I seldom bring home a stranger without telling him of it beforehand, or explaining the why and wherefore afterwards. Ah, Bob! sulky rogue! Good dog, Bob! Don't mind his nibbling the tops of your fingers, Mr. Hamilton: it's all love, poor thing! He bites my nails off to the quick; but I never mind it. He's a wonderful dog, Sir. Ah, Bob! Bob!—a lively fellow: I like things lively. A pleasant, cheerful room, Sir—everything cheerful and new in it: I like new things—"

"And new faces?" inquired Hamilton, with a half-serious, half-pleasant smile, as if he thought "how strange that an old man should like new things!"

"Well, I confess, I like new faces," he replied; "I certainly like new faces. I read people quickly; and those who do, very often tire of their books. Some, Sir, are as easy as the Roman alphabet, and yet better worth the liking than your crabbed black letter.—Pocr Poll! Scratch yer' poll, Poll;" and the ill-conditioned pet returned his caress gently. "Mr. Hamilton, you see how I love the Fine Arts. I never yet bought a picture out of vain-glory, or because it was painted by an R.A., but because of the sentiment; that's the thing. Dear me! I wonder breakfast is not ready. Why, bless me! the new clock is ten minutes slow!—how very odd!"—and he rang the bell with the rapidity that characterized all his movements, and then looked out of the window, talking all the time. "Ah, there's Sally Tomlins! Why, surely she can't be taking Mrs. Tibbs home another new turban! Queer fancy, for a woman with a face like a full moon to wear nothing but turbans.—Now, Sir, you are, of course, a good judge of colours—how do you like my contrasts?—the rose, and its leaf?—eh? I like everything fresh, and green, and gay, and blooming. Oh, Mr. Hamilton! my sister—Miss Flora."

"Flora!" the name is so pretty, that even before Hamilton could turn round to bow, visions of lilies and roses, of sylphs and sunny ringlets, and a red-lipped, white-froaked maiden rose before him. The sound, "My sister," was lost in the music of "Flora;" the delusion, however, was soon at an end.

"Flora" was a tall, thin, palid woman, whose whole countenance bore the expression of unsettled discontent: there was no "silent sorrow" stamped upon her sharp features; no fixed wrinkle, intimating a decided pain or annoyance; the very flesh seemed anxious to creep off her bones, from sheer discomfort; her eyes had the keen, unwearied aspect of perpetual fault-finding, and it was impossible not to wonder how she looked when she smiled. She was dressed in a tight-fitting, black cachmere, unrelieved by an atom of white, and a plain mob-cap, composed of fine lace, was placed over a fringe of faded yellow hair.

"Flora! Mr. Hamilton," exclaimed her rapid brother, impatient of her tardy civility—"an artist—a young friend of mine."

"Ah! Oh! bad weather for your trade, young gentleman!" was the reply, in a voice cold and piercing as the north wind.

Now, it so happened that young Hamilton had a theory of his own touching voices; his ear was finely tempered,—not educated, except by nature, who, when she pleases, is the truest of all true teachers; and she had given him an ear for intonations—an ear tender and susceptible. He fancied he could read a character from the tone of the voice, and would cherish a sentence musically spoken, as a remembrance of the speaker. He held a harsh voice in woman as the sure index to a masculine appearance, or, what is almost as bad, a masculine mind; besides, she had called his occupation—his art, the out-pouring of his imagination, the spirit which animated his existence—a trade! Let any bounding spirit who has communed with nature, learned her by heart, dreamed of her by night, and felt a whole midsummer day too short for his sweet commune with her scenes

and solitudes; let it call to mind what it felt when first it was insulted by a sound so ignoble.

"It is not a trade, sister Flora," said the little gentleman. "Sit down, Mr. Hamilton: nor is it bad weather, my dear."

"Perhaps not, brother, but I felt it so."

"What! ain't you well?" this was said in anything but a soothing tone.

"Oh, no matter!" replied the lady.

"But it is matter!" he observed, petulently: "I insist upon knowing whether you are well or ill?"

"Then, since you must have it—(do you take cream and sugar, Mr. Hamilton? though both, I believe, are bilious)—I am very ill."

"Indeed! then we'll send for a doctor."

The lady tittered a laugh—such a laugh!

"A doctor! Oh, no; I do not want to die just yet! though I care not for the world. Pray, pray, Mr. Hamilton, do not eat hot bread; it is so unwholesome."

"Then why do you take it, sister?"

"Ah, brother! it matters not what I eat! heigh ho! there, brother, you may give Tom anything you please, he is your cat; but I beg you will not spoil Tit. Puss, puss! Poor animal! she can't live long."

"Well, she certainly is awfully fat. Did you, Mr. Hamilton, ever see so fat a cat?"

"Fat!" screamed Flora. "Fat! Why the poor animal is dropsical! There's the honey, Mr. Hamilton, and marmalade—that is, if you like; but I am too ill to eat either, though certainly for myself, I set little value on my life."

"Then why do you want to preserve it?" enquired the fussy gentleman, while he shook a large quantity of salt over his toast.

"Only for your sake, brother. Heigh ho! there now, you are picking your stomach again. Well, it is miserable."

"Ay, so it is," interrupted her brother; "miserable, to be perpetually turning everything into misery. Sister Flora, you are your own misery."

"Thank you, brother, you have told me so every morning for the last twenty years."

"And, therefore, as long as you carry yourself about the world, you carry your own misery. Can't you look at the canary-bird, the parrot, the animals.—Can't you look out of that window!—Sir, I had that window constructed on purpose to keep her alive. God help me! Why, sister, look—where those sunbeams sport among those flowers; direct from the great sun; set by the will of the Almighty in the heavens to cheer—to warm hundreds of worlds. Can you look on them, without benefiting by their influence?"

"Dear me! how you do run on. I do all I can to keep those sun-beams out—they take all the colour out of the carpet."

The old gentleman looked at his sister, sighed, and shook his head, slowly and sadly; but the mood passed quickly away. It was evident no two persons could be more unfit companions; and yet, according to what has been said, they had scratched through life together for the last twenty years: for every smile her brother gave, Miss Flora had a sigh. She seemed a living extinguisher on all happy things; and when, after the breakfast equipage was removed, she left the room, the little old gentleman fetched a very deep breath, as if the removal was a great relief to him, then hurried to draw up the blinds she had drawn down; desired Bob to make himself comfortable, which the beast immediately did by curling himself round in the great chair, close to the caricatures; keeping only his nose out, and taking every possible opportunity of showing his teeth to Tom; for Tit had followed her mistress.

"A good creature, my sister, in her way—a very good creature. She, Sir—she would extract bitters from the purest honey, and yet she means no harm. I call her my black draught; but she don't know it. Well, I might have a worse after all, than poor Flo; for we must all have our crosses—we must, indeed; and you know she is my sister—my own flesh and blood; and that is something—is it not?"

"A great deal!" exclaimed Hamilton, "a very great deal. God knows, it is a lonely world enough, sometimes even for families; but for those who have neither kith nor kin, nor home, what is it?"

"A wilderness: where we are forced to create affections," was the abrupt answer.

"They will not be forced: affections are not hot-house plants," replied the artist.

There was a mournful cadence in his voice, that touched the old man's heart; he had been drawn towards the youth by an impulse far stronger than his usual curiosity; he was one of those persons of quick and abundant sympathies, which, suffered to run at large, branch out into *useless* channels, and become weak from their very extension; he had nothing in his home absolutely to love; and so between activity and good-nature, he went abroad with those superabundant, kindly feelings, which, from the oddity of his manner, and a peculiar way he had of muttering forth his thoughts, rendered him a subject of amusement, rather than reflection, amongst his neighbours.

"Well, I dare say you are right; though matters of that kind are too deep for me," he said at last. "People perplex themselves a great deal with thinking: believe me, feeling and acting keep one more alive." The youth turning away with a wan smile, took up his hat and portfolio.

"Well," observed the old man, kindly laying his hand on his arm. "You need not be in a hurry; have you any engagement?" Hamilton pointed to the sky. "We catch the weather when we can; and see how fine the day is now."

"True; but you know nobody in Bristol. Come back to dinner; we dine at five; and there is a little sunny room, just facing the south; it is so sunny, that my sister never enters it—it makes her low-spirited, she says; the sunshine is so very bright there. I will send to the inn for your traps; and you can stay with me as long as ever you like. Besides, I want one or two more cheerful pictures, family groups—Bob after a Rat, and the Cats and Parrot. The little chamber would be dull but for the aspect; the warm sun would do you good; Inns are nasty places; and bless you, boy! don't go into a lodging. I knew a poor lad once, who got into a Bristol lodging—dark back-room, looking out upon a square yard interlaced with clothes-lines, variegated by forked pegs. The house was so far back, that no noise ever came up to him but the clatter of the maid's patters on the flags, with a running accompaniment of the mistress's tongue—one of those everlasting tongues that never cease. Nothing ever visited him in that lone back-room but a hungry rat, which found its way through a hole in the cupboard, whose door would not shut; and its lean eyes would gleam upon him as he lay on his wretched bed; and he was so weak, that he had not power even to say, hush—away! to the starved creature—"

"Of course, he died, Sir?" interrupted the artist, passing his hand across his brow.

"He did no such thing, Sir: he would, if I had not found him out. Nothing dies that I take in hand. Why, Bob is fourteen, and no one thinks him more than four. I found the young man out; I frightened away the rat; got him into the sun; used to seat him in that window; saw up the street—down the street—over the way; calves-foot jelly; mutton chops; sent my sister on a visit; kept him alive." Sound as a roach in two months!"

"I am sure, Sir, you are very kind!" said Hamilton.

The little old gentleman put his head on one side, as if considering for a moment. "No!" he replied. "No! I do not think I have an atom of disinterested kindness about me; that sort of thing does myself good; it's a motive—an object—an occupation; circulates my blood; makes me feel I have a heart, lad, which some folk only discover when the doctor tells them it's diseased; but you'll inhabit the little room, young man?"

The artist at first refused; but the old gentleman had taken it into his head to have his own way; and within two hours, Hamilton, his portfolio, a small circular valise, and a camp-stool, which constituted all the property he had in the world, were in the chamber facing the sweet south.

Young as he was, fortune had played him many pranks. When he landed in Bristol, his funds were reduced to a few thin shillings; he had felt them one by one within the netting of his purse, knew their exact number, and yet feared to take them out and count them, they were so very few; without relatives, friends, or patronage; he had nothing to trust to for subsistence, but his merits in an art, which, strong as he felt them to be within himself (and I believe there is never power with-

out the knowledge thereof), he knew he lacked the skill to express: his painted thoughts were but as water to the strength of his conceptions.

For one so young he had been sorely tried; he had lost the only friend he ever felt within his heart—his mother; but this unexpected kindness had refreshed him: it was opportune as unexpected—a spring opened in the desert—a city of refuge. He did not trouble himself with thoughts of its continuance—he only felt enjoyment; and set about arranging the implements of his art with a cheerfulness and pleasure superior to any thing he had felt for a long time. It suddenly occurred to him that he had absolutely become domesticated in a house, without knowing even the name of its master; and as his eye rested upon a large Bible and Prayer-book, probably too large for general use, and therefore put into the spare room, yet placed as they should be, reverently, and apart from other books, on a small table; he opened first one, and then the other. The young man's colour changed when he read the name inscribed in the Prayer-book; and yet it was a common name enough—Henry Myles, Berbice, 1782.

He closed the prayer-book, and laid it on one side, while he opened the Bible.

The edges of the holy book were brown and haggled, and the paper of the crackling page stiff, yellow, and eaten into little holes by the writhing maggot, or those thin, whirling, silvery insects that seem formed of the finest particles of the material whose destruction is their life. On the corner of the first large leaf was written, in staring black ink, the name "Henry Myles, Berbice, 1782;" and on the same was a long string of family names, closely written—an unintentioned evidence of how rapidly one generation presses upon another in the great race of time—a long record of the births, deaths, and marriages of the Myles' family, with notes and comments thereupon. At the top the ink had grown pale, and the writing was stiff and cramped, such as is seen in very old books or upon tombs; growing more modern and more distinct as it descended; the name "Henry Myles" appeared nearly at the bottom; and it was to be supposed that the book had become his property at last by virtue of inheritance. The Artist, while he bent over the old Bible, passed his finger rapidly down the page until it paused on the last name; his colour flushed brightly and quickly to his brow, and then he became faint and ashy pale; he leaned against the window without raising his eyes from the volume, then, suddenly falling on his knees, he pressed his face upon it, and burst into a passion of tears. The agony was soon over. The young man arose, gathered the things he had arranged hastily together, then turned again to the list of names, and paused irresolute; at last he rung the bell—it was speedily answered.

"Your master's name is Myles, I believe?"—"Yes, Sir," said the cheerful looking servant; "but he's not in now, Sir; he's just gone down to see the packet off, and said if you wanted anything it was to be attended to immediately."

"His name is Henry Myles," continued the young man, without hearing her explanation. "All Bristol knows that, Sir: 'Henry Myles' is on the street-door, though Missis always will call him Harry."

"Perhaps," added the young man eagerly, "Perhaps he has a brother living?"

"No, Sir, that he aint I know; for I got a bombazine and a fine merino, for mourning, for him, though Missus said the one would have been enough—but, Lor' Sir! you aint going away? Why, Master said he hoped you'd never go."

The Artist did not heed her words, but seized his folio and valise, muttering to himself—"And that I should have eaten his bread." "Any message, please Sir?" said the astonished girl, when she overtook him as he was endeavouring to escape from Bob's caresses, without hurting the dog.

"Tell your master," he exclaimed, "that if he had known who I was, he would have left me to—"

She did not hear the end of the sentence, though she looked after him until he turned into the next street; but exclaimed when she regained his room, "Well! he has been reading the old Bible, and forgotten his camp chair."

CORRESPONDENCE.

PREPARATION OF GROUNDS FOR OIL-PAINTING, &c.

SIR,—I am happy to find in the letter addressed to you in the ART-UNION for October, by a person signing himself "A CORRESPONDENT," such information as I stood greatly in need of, having experienced that canvas as prepared in the colour-shops, is neither of that kind which is pleasant to work upon, or that facilitates execution, though it greatly impoverishes the quality of pigments laid on it. I have, therefore, gladly tried his plan; and, as I think, made a considerable improvement in it; which effectually prevents the *bagging* of the canvas, that according to him rendered re-stretching after the picture was painted a necessary operation, and thereby constituted its only defect. I think it will meet with the approval of every practical artist. I will describe it.

Having tacked the unprepared canvass to the frame on which it is to remain, I pour over it in succession two or three couches of thin starch jelly—in order to give it the requisite degree of stiffness—allowing the first coat to dry before a second is applied. When the canvass has acquired by these coats sufficient stiffness, to bear rubbing with pumice-stone without its tearing up the surface, I grind down every knot and high bread, and, when done to my satisfaction, I apply a couch of priming, composed of

Thin starch-jelly;

Purified Linseed-oil, of each by measure one ounce.

I unite them intimately by exposing them in a bottle to the action of boiling-water, which does not discolour the oil. This done, I take as much common ceruse as will be sufficient to cover the work, and mix it up to the proper consistency with the above mixture; I then add one drachm of good fluid copal varnish, and stir the whole well together with the spatula. With a large tool or a spatula, I spread the priming *rapidly* over the canvass, by which means the copal will penetrate and carry the colour completely into the fabric, stopping up every pore, and leaving the surface as smooth as for *landscapes* can be desired. For *portraits*, it may be necessary to scrub down the first couch of priming with finely-sifted kitchen-sand, using a pumice-stone. A second couch of priming is then to be applied, and the operation repeated if necessary. I now place the canvas before the fire, or in the sun, as your correspondent directs, and in about a quarter of an hour I begin to paint.

The design may be sketched in with a lead pencil, or pen and ink, and as much of the subject washed in with water-colours as may be wished. It may be *even finished in oils or water-colours*, or be varnished or not, as suits the taste of the artist; and if left unvarnished, it may be washed with a sponge and warm water whenever the surface becomes soiled by dirt, smoke, &c.

This system offers great advantages to the water-colour painter and architectural drawer; nor is it necessary to go to the expense of glass to preserve the picture-surface from injury. It is to be observed, however, that if water-colours alone are used, the *powdered colours* must be rubbed up in starch-jelly, and a *very little oil* worked up in it. This will render the colours laid on *immoveable*, and give so soft and charming an effect as is quite enchanting. This system is equally applicable to paper as canvass. But the paper must first have a wash of starch-jelly; and in taking out lights, the colour will come off clear and sharp, and leave the paper white and unsoiled.

If I begin and intend to finish my picture in oils, I first make my MEDIUM by rubbing together *thin starch-jelly one part, purified linseed-oil two parts*. With this medium I work up all my tints, using *bladder-colours*. Your correspondent seems to consider dry powder colours absolutely necessary; but I have tried both ways, and find it quite immaterial which sort is employed; nothing more being necessary than, if the bladder-colours rub up *cloggy* with the medium, to add a little pure oil to them. I make my colours as fluid as I please, and work boldly, employing none but common pigments, such as the reds, yellows, umbers, and black and burnt sienna. When I have got in my subject sufficiently, I set my picture before a hot fire, or in the sun and air, and when dry I go to work again.

The last process to be described is that of glazing, and this must be performed when the picture is next day quite dry. For this purpose, I make a change in my medium: I take

Starch-jelly, one part;

Linseed-oil, two or three parts;

Finely pulverized glass of borax, one tenth part, more or less, according to circumstances. Mix all well together, and like the former it will form a rich-looking cream. With this *improved medium*, I mix my tints according to nature, or if copying, to the original, and apply them at pleasure. Where necessary, I make my tints mere washes, rendering them as fluid as if working in water-colours. Every colour will remain perfectly steady, without spreading or running into each other, and one touch will not obliterate another; so that the rapidity of this style of painting is quite incredible. It is the addition of the borax which imparts this *steadiness* to the colours; and it would be unjust not to acknowledge that I received the hint from

an able writer in *Blackwood's Magazine* for June, 1839; article 'Merimée.' In fact, the colours in this way, bear out and look as if worked in varnish; presenting precisely that peculiar appearance which characterizes the works of the old masters; and which can be imitated in no other way that I am acquainted with. Of course both the dead colouring and the glazings become as hard as glass itself, and will, no doubt, bear the "scrubbing bush" of the cleaner.

In conclusion, I beg to add, that if any artist or amateur think it too much trouble to prepare his own canvas in the manner herein described, I would say to him, though I would not commend his lack of ambition, "use the best canvas that you can procure in the colour-shops; and wash it well with the starch-jelly before you begin. I will not promise you the same brilliancy of effect as in canvas prepared after the new way; but it will surpass anything you can obtain by the old method, provided you paint with the medium."

A STUDENT.

THE GLASGOW STATUE.

SIR,—In your last paper, the article relative to the statue of the Duke of Wellington, proposed to be erected at Glasgow, contains so much good matter with respect to art, its interests in the country, and the duties requisite for its support, that but little can be added to augment the importance or increase the force of the argument. Whether I can judge well of art, or the merits of artists, may be a question; but every man can judge of the duty of patriotism.

"—Vero rec locus tibi ullus

Dulcor esse debet patria."

Of this there can be no doubt; and it is the duty of every Briton to aid and protect his brother, to foster the interests of every one of his native land, and to seek opportunities of distinguishing the able, and of elevating the aspiring; therefore, if this be a moral duty, how shamefully it is neglected in seeking to employ foreigners on the statue of the Duke of Wellington for Glasgow; and in the present instance the project is as degrading to the intelligence as it is disgraceful to the feelings of the proposers; and foreigners are much too noble, not to feel aversion and disdain for such betrayers of their land; for without disparaging other countries, the United Kingdom is competent to challenge the talents of any state; and should it be found to be deficient, the fault is with those by whom its talents are neglected.—I have the honour to be, &c.,

M. M.

STAINED GLASS.

MR. EDITOR,—In treating the subject of Stained Glass, you say that encouragement for it is reviving. I hope you will be an advocate for the lead forming the outline, instead of the subject being cut through, as it often is, by perpendicular and horizontal lines.

The 'Battle of Neville's Cross,' at Branspeth, near Durham, was designed with the view of reviving this disregarded, but beautiful, art; and there will be seen its superiority to those introduced in large squares of glass, as it is requisite to prevent flimsiness in effect; in proportion to fullness of colour, shadows of the darkest hue become the most valuable; hence the lead, forming the outline, is substantially of service. Shadow to colour is what judgment is to imagination. We imagine many things, but if they be impracticable they are merely ideas, and from being so, not worth further consideration.

Your obedient, humble servant,
ROBERT T. STOTHARD.

HONORARY PRIVILEGES.

36, University-street.

SIR,—Will you permit me through the medium of the 'ART-UNION,' to inform Mr. Webster, and your other correspondent, that they are both misinformed on the matter of the free admission of R.A.'s and A.R.A.'s?

At Covent-garden Theatre every academian and associate is on the "free list." I had the pleasure to instigate the management to do this during Mr. Osbaldeston's first season: whether he sent cards to all of them I do not know, but to some I am sure he did. When Mr. Macready took the theatre, all were made free, and Madame Vestris has done so likewise. But in reply to your other correspondent, I assure him he is wrong; no actor is admitted gratis into the exhibition of the Royal Academy. It would be a novelty, indeed, to hear that a theatrical person was made free of any place of either amusement or instruction; managers and actors are invariably liberal towards all other professions, but seldom or never meet with any return.—I am, &c.,

R. R. MC IAN.

REVIEW.

ENGRAVINGS AFTER THE BEST PICTURES OF THE GREAT MASTERS. Part II. London, Colnaghi and Puckle; and Ackermann and Co. Edinburgh, Alexander Hill.

The second part of this valuable and interesting work, which is now before us, in no degree belies the promise held out by its predecessor; on the contrary, its excellence seems rather on the increase. The present part contains 'Thomyris with the Head of Cyrus,' engraved by Thomas Dick, after the celebrated picture by Rubens; 'Landscape—Roman Edifices in Ruins,' by W. Miller, after Claude; and the 'Daughter of Jairus Restored to Life,' by Robert Bell, after Rembrandt. It cannot be necessary at this time of day to offer any eulogium on the great and peculiar excellences wherewith those celebrated masters imbued their works; to descant on the beauty of composition, richness of fancy, and gorgeous splendour of colouring displayed by Rubens; the poetized reality and natural loveliness of Claude; or the powerful chiaro oscuro and breadth and harmony of effect of Rembrandt, would be "to gild refined gold, or paint the lily," a task by no means to our present taste; we shall, therefore, content ourselves by briefly pointing attention to the very high merits of the publication.

The style of engraving by Dick of his difficult and complicated subject from Rubens, is remarkable for great force of execution, combined with the utmost delicacy of handling, sparkling variety, and richness of texture; beautiful tone, and fine harmony of general effect: the drawing is well pronounced and accurately representative of Rubens, not harsh and cutting in the lines, but graceful and flowing, and indicating in the engraver a fine feeling for his subject, and for his art. Miller has been labouring with his usual felicity in conveying the glowing warmth and atmospheric purity of Claude's Italian skies and sunny landscapes: the transparent, yet warm and liquid beauty shown in his treatment of the water, and the exquisite delicacy and softened tenderness of the distance, are all in Miller's best manner, and could hardly be surpassed; while his masterly toning is such as would almost redeem a bad picture, instead of, as in this case, rendering justice to an excellent one. Mr. Bell has shown, in the 'Restoration of Jairus' Daughter,' that he can both feel and appreciate the characteristics and the beauties of Rembrandt; he has succeeded most admirably in keeping up the great breadth and power, the impressive light and shadow, the firmness of parts, and the beautiful transparency for which this master was so pre-eminently remarkable, and which in inferior hands is so apt to degenerate into a sooty solidity and heaviness; he has also been highly successful in that most difficult branch of the engraver's art—variety and characteristic truth of texture, without appearing mechanical and spiritless.

The historical and descriptive letter-press is well written and beautifully printed; it combines much of interest and instruction, and cannot fail to convey valuable and satisfactory information to the lovers of art.

PORTRAIT OF THE BARON CUVIER. Painted by W. H. PICKERSGILL, R.A. Engraved by GEORGE DOO. Published by the Engraver.

It is scarcely necessary for us to say, that this engraving may compete with any production of the British school. The delicate and vigorous burin of Mr. Doo has been employed on a worthy subject—the Portrait of one of the most remarkable men of the 19th century; to whose clear mind and laborious industry mankind is indebted for expelling much of the

darkness that lay over the paths of science—hiding knowledge from their forefathers. A man of the highest genius, the simplest manners, and of the most indomitable perseverance was the Baron Cuvier! Of the fidelity of this likeness we can speak with confidence; it brings the high-souled philosopher before us—with his fine capacious brow—the most intellectual forehead we ever saw, for Shakspeare and Byron both died before our time—overtopped with hair in abundance, but of pure and unmixed white; the earnest seeking, though kindly eyes; the expressive mouth; the whole air and character of the noble head of the great man are forcibly recalled by this most pleasing and very accurate copy of it. We are reminded of many agreeable and profitable hours spent in his society—a privilege, an advantage, and an enjoyment, for which we can never cease to be thankful.

TO CORRESPONDENTS.

The volume of the 'ART-UNION' for 1840, is now bound; and may be obtained at the office, 132, Fleet-street.

We are unable to supply perfect sets of the year 1839; Nos. 1 and 2 being out of print; but either of the other numbers may be procured.

Correspondents will be pleased to bear in mind, that all communications for the Editor must be addressed to Messrs. HOW and PARSONS, 132, Fleet-street.

We have received several gratifying and encouraging letters from artists; to each of which, it is possible, we may be expected to reply. We hope, however, our friends will take, through this channel, our expression of sincere thanks: to answer all our correspondents privately, would occupy more time than we can possibly afford.

If any mistake occurs in the delivery of the 'ART-UNION,' at any time, we hope to be informed of it.

We are glad to hear that "a drawing class" has been added to the Literary and Scientific Institution at Worksop.

It would be scarcely fair to publish the letter concerning "Patent Metallic Relief Engraving."

We beg to thank our correspondent at Ludlow; but he is not aware of the difficulties in the way of adopting his suggestion. We have complete copies for 1840; but not for 1839.

We shall next month answer the question of our correspondent at Edinburgh, respecting "Forgeries of Pictures." It is one that requires consideration.

The observations on "The union of Painting and Music" are sensible; but we really cannot find space to insert them.

Grey eyes—surely; what man of energy and genius ever had brown eyes?

A Subscriber wishes to know "where the picture painted by Rubens of 'The Grecian Daughter,' engraved by Cornaven Caukercher, is to be seen?"

Our Edinburgh correspondent is quite misinformed. We have in no instance required or received the assistance of an artist—an exhibiting artist would be obviously the very worst auxiliary we could have. Our correspondent will perceive, we think, that his suspicions were groundless; he should either have been more explicit or less communicative; as it is, we are not likely, upon evidence so very vague and inconclusive, to withdraw our confidence from a person who has long possessed it.

"The Association for the Purchase of British Engravings," referred to in our last number, and concerning which we have received at least fifty letters, is established in Edinburgh. We have forwarded the letters to the secretary. An advertisement of the Society will be found elsewhere.

TO THE EDITOR OF THE ART-UNION.

SIR,—All who feel the kindly influence of the fine arts, and desire to see the range of that influence extended, must wish anxiously that Mr. Godwin's excellent proposed Art-association should be carried out. If, through your pages, it could be suggested, that the committees of the various societies of art scattered over the country, as well as of Provincial Art-unions, might call meetings of their body in the different towns to consider the subject, and, if thought advisable, to open a correspondence with parties in the metropolis who may be willing to assist the scheme, some good, I think, would be effected.

A MANCHESTER MAN.

. I send my name and address; and will lend any aid in my power.

MESSRS. WELCH AND GWYNNE, 24, ST. JAMES'S STREET, LONDON,

Have the honour to announce, that they are preparing for immediate publication, a highly finished

WHOLE-LENGTH PORTRAIT OF THE RIGHT HON. SIR ROBERT PEEL, BART., M.P.,

Engraving in the first style of Mezzotinto, by MR. FREDERICK BROMLEY,

From an admirable Portrait, Painted in November last, by MR. J. DEFFETT FRANCIS.

Prints . . . £1 1s.

Proofs . . . £2 2s.

Proofs with Autograph . . . £3 3s.

SIZE OF THE PLATE, SEVENTEEN AND A HALF BY TWENTY-SEVEN AND A HALF HIGH.

Early application must be made for Proofs, as the number will be limited.

THE DAGUERRETYPE, 89, High Holborn.
VIEWS OF LONDON, PARIS, ROME, NAPLES,
VENICE, FLORENCE, MOSCOW, &c.
FIGURES FROM THE LIVING MODELS, POR-
TRAITS FROM NATURE, AND MICROSCOPIC
OBJECTS.
Small Daguerreotype Views from 10s. 6d. and upwards.
Prepared Plates, &c. for the operation.

DAGUERRIAN EXCURSIONS, or a Col-
lection of Views obtained by the Daguerreotype,
of remarkable Monuments and Places, beautifully
engraved. The work will consist of Twelve Numbers,
each containing Four Views, accompanied with text in
French. Price 10s. 6d. each Number. The Sixth
Number now published.

Sold by Claudet and Houghton, at their Warehouses
for French Glass Shade, Sheet, Crown, and Painted
Window Glass, 89, High-holborn.

**POPULAR LIBRARY OF MODERN
AUTHORS**—Copyright Editions.

Now ready, large 8vo., uniform with Byron's Works,
&c., in neat wrappers,
INGLIS'S TALES OF ARDENNES. New Edition.

Just published,
**THIERRY'S HISTORY OF THE CONQUEST OF ENG-
LAND** by the NORMANS. Translated from the last
Paris edition, with a copious Index. Price 7s.

* * This edition may almost be considered as a new
work, M. Thierry having greatly modified it in con-
sequence of the acquirement of additional antiquarian
information.

"A writer equally admirable for eloquence and re-
search."—Sir James Macintosh.

"It behoves every one who desires to be properly ac-
quainted with the greatest event in our history to study
Thierry's work."—Monthly Review.

Just published, s. d.
KOCH'S HISTORY OF EUROPE 6 0
BROWNING'S HISTORY OF THE HUGUENOTS 6 0
CARRICK'S LIFE OF WALLACE 3 0
BELL'S LIFE OF MARY QUEEN OF SCOTS 3 6
THE FAVORITE OF NATURE, A Tale. 4th edit. 3 6
INGLIS'S SWITZERLAND, SOUTH OF

FRANCE, &c. 3 0
* * Elegantly bound in cloth and lettered, One Shil-
ling extra each.

The First Volume of the Library, comprising Koch's
Europe and Browning's Huguenots, bound in cloth and
lettered, price 13s., is ready.

Whittaker and Co., Ave Maria-lane, London.

**ANTI-TUBE BLADDERS OF OIL CO-
LOUR**.—Simplicity and Economy.—**WARING
AND DIMES'** new method of tying their Bladder Col-
ours having been generally approved of, they beg to
call the attention of Amateurs and Artists to the fol-
lowing advantage possessed over the old method:—
The colour is ejected through the neck of the Bladder,
and the orifice secured from the air by a cap screwing
over it. Puncturing the Bladder is avoided, and its
liability of bursting prevented. A saving of both time
and Colour is effected, as it is not necessary to lay the
palette down when more colour is required, which can
be used to the very last, and will keep any length of
time.

**PREPARED CANVASS WITH INDIA-RUBBER
GROUND**. This article having now stood the test of
some years, and daily increasing in reputation, is
worthy the consideration of those who would preserve
their Pictures from the effects of time. The ground
used in preparing this Canvass, renders it perfectly
secure from cracking or peeling.

Prepared of any texture and size, up to 15 feet by
10 feet, only by Waring and Dimes, 91, Great Russell-
street, Bloomsbury.

VESPER TINT MADDER LAKE.—W. and D. have
succeeded in making this splendid Colour up in Water
Colours, to rub and work as free as the Cochineal
Lakes, the great hindrance to the use of Madders in
Water Colours being the difficulty of working them on
account of their aluminous base; this is now remedied
by their mode of preparation.

An extensive assortment of Crayons, White and
Tinted Drawing Papers, and every material in the Arts.

SHAKESPEARE.

Preparing for publication,

**LANDSCAPE, HISTORICAL-LANDSCAPE,
and ARCHITECTURAL ILLUSTRATIONS** to
the WORKS OF SHAKESPEARE. A Series of Line
Engravings from Original Designs by G. F. SARGENT.
London: How and Parsons, 132, Fleet-street.

In 2 vols. post 8vo., price 21s. in cloth,
THE NATURAL HISTORY OF SOCIETY
in the Barbarous and Civilized State: an essay
towards discovering the Origin and Progress of Human
Improvement. By W. COOKE TAYLOR, LL.D.

EXTRACT FROM PREFACE.—"This work was sug-
gested by the Archbishop of Dublin, and it has had
throughout the benefit of his Grace's assistance and su-
perintendence. It is necessary that this should be em-
phatically stated, in order that the author may escape the
imputation of presumption in discussing a subject to
which his Grace had already directed his attention, in
his Lectures on Political Economy. He would not have
attempted 'to bend the bow of Ulysses,' had he not
been invited to the task by its legitimate owner, and
taught by him how to draw the string and aim the
shaft. His Grace, however, is not responsible for more
than general directions; he has strong claims on the
merits of the work, but all its imperfections rest on its
author's head."

"It is a very able work; embracing an extensive
view of the history of man, both in a savage and civil-
ized state, with sometimes an analysis of his social,
and sometimes an examination of his political, condi-
tion. It displays very extensive reading, guided by a
sound knowledge of moral and economical science;
each being rendered available to the writer's purpose
by his possession of a searching acumen. The facts
collected are interesting in themselves, and the style
of the author is sometimes quietly humorous and
frequently eloquent. In short, the 'Natural History of
Society' will not only present the reader with an inter-
esting description of the varying characteristics of
mankind, as they develop themselves under the vary-
ing circumstances of physical condition, but may serve
as an able and useful comment on universal history."—
Spectator.

London: Longman, Orme, and Co.; and How and
Parsons.

LOVERS OF THE FINE ARTS are apprised.
that the means of Hanging Pictures safely and
with facility, are afforded by **POTTS' PATENT PIC-
TURE-RAIL MOULDINGS**. The great merits of
this unique invention are acknowledged by the highest
authorities. Specimens, showing its enormous strength,
can be seen at the Polytechnic Institution. Supplied
by all respectable Upholsterers, Decorators, Brass-
founders, Ironmongers, &c.

ELECTROTYPE.—**JOHN KNOX RE-
PROVING MARY QUEEN OF SCOTS**, by J.
BURNETT. E. PALMER having electrotyped the above
splendid and highly interesting engraving, Prints, both
of the original and electrotyped plates may now be had,
price 21s. each, at his Optical and Philosophical manu-
factory, 103, Newgate-street, London.—Engravers and
Publishers furnished with copper duplicates of their
engraved plates.

**ELEGANT AND ORNAMENTED PICTURE
FRAMES OF A SUPERIOR DESCRIPTION,
WARRANTED TO CLEAN.**

C. J. ECKFORD, 45, FLEET-STREET,
corner of Mitre-court, Temple, opposite Fetter-
lane, begs leave to inform Artists, the Trade, and
Public, that they can obtain A LARGE AND CLEAR
EXPLANATORY SHEET OF DRAWINGS, with
numerous elegant Patterns, the Size and Prices attached
to the various Frames, sent gratis and free of postage to
any part of the United Kingdom.

Old Frames re-gilt; large and small Miniature Frames
at proportionate prices. Fancy-wood frames of every
description. Orders from the country punctually at-
tended to.

ESTABLISHED 1792.

Prints in the Portfolio.—By Messrs. CHRISTIE and
MANSON, at their Great Room, King-street, St.
James's-square, on Wednesday, Feb. 17, at One
precisely,

THE valuable and extensive assemblage
of ENGRAVINGS and ETCHINGS, collected
by Mr. Holloway, the celebrated engraver of the Car-
toons of Raffaele. They comprise engravings by and
after the Italian and Flemish Masters: Dutch etchings,
and numerous works of the English School, and some
unpublished works; also drawings by old masters, and
a fine copy of Hunter's Lavater.—May be viewed two
days preceding, and catalogues had.

Pictures from the Continent.—By Messrs. CHRISTIE
and MANSON, at their Great Room, King-street,
St. James's-square, on Saturday, February 20, at
One precisely,

THE small COLLECTION of Italian,
Flemish, and Dutch PICTURES, collected by a
gentleman on the Continent, comprising chiefly cabinet
specimens of the following great Masters:—

Procaccini	Morales	Palamedes
Poussin	Carracci	Rubens
Honthorst	Millé	Caravaggio
Diepenbech	Artois	Coyvel

May be viewed two days preceding, and catalogues
had.

Buhl and Marqueterie Furniture, China, &c.—By
Messrs. CHRISTIE and MANSON, at their Great
Room, King-street, St. James's-square, on Thursday,
February 25, at One precisely,

AN Assemblage of superb FURNITURE,
the property of a gentleman; consisting of cabinets
and commodes of fine old buhl and marqueterie, rose-
wood pier tables and pier glasses, and loo tables, a
capital set of mahogany dining room chairs, bronzes,
oriental and Sevres porcelain; dejeuner, dinner, and
dessert services of French and Derby porcelain; a
book-case and cabinets of carved oak, pianofortes,
some pieces of fine old Japan and other oriental porce-
lain.—May be viewed two days preceding, and cata-
logues had.

SECURITY AGAINST LOSS OR MISTAKE.

BOND'S PERMANENT MARKING INK
(the original invention, requiring no preparation)
for Writing upon Linen, Silk, or Cotton.

Sold by the preparer, John Bond, Chemist, 28,
Long-lane, West Smithfield, London; also by John
Sutherland, 12, Calton-street, Edinburgh; and most
Stationers, &c. in the United Kingdom.
One Shilling a Bottle.

**CHEAP PLATE-GLASS, CALLED SHEET
PLATE-GLASS**.—The Sheet Plate-Glass made
by a newly-invented Patent process, is an article quite
as good in quality as the British Plate-glass, with the
important advantage of being considerably cheaper;
affording the facility of glazing dwelling-houses and
public buildings with plate-glass at a moderate cost.
It is also particularly well suited for Drawings and En-
gravings. Sold, Wholesale and Retail, by CLAUDET
and HOUGHTON, at their Glass Warehouse, 89,
HIGH HOLBORN, where printed lists of prices may
be had.

SPLENDID AND SUPERIOR GILT FRAMES.

CHARLES M'LEAN, 78, Fleet-street
(opposite THE DISPATCH Newspaper-office),
respectfully informs the Public, Artists, and the Trade,
that they can be supplied with PICTURE FRAMES,
of the very best manufacture, at prices never hitherto
attempted.

A LARGE SHEET OF DRAWINGS, representing
the exact patterns and prices of one hundred different
sized frames, ornamented with designs, made ex-
pressly for this Manufactory, may be had gratis, and
sent free of postage to any part of the kingdom. The
Trade supplied with Frames in the Compo. Fancy-
wood Frames and Mouldings. Old Frames repaired
and re-gilt.

An extensive Stock kept seasoned for immediate
delivery.—All goods taken back, not approved of in
three months.

SPLENDID ENGRAVINGS

FROM

GRAND HISTORICAL PAINTINGS, ILLUSTRATING THE MOST GLORIOUS EVENTS IN BRITISH HISTORY.

PUBLISHED BY MRS. PARKES, 22, GOLDEN SQUARE.

ABOUT TO BE ISSUED.

A beautiful Mezzotinto Engraving, from a Painting by JOHN BRIDGES, Esq., now in the possession of JOHN STOCKDALE, Esq., Liverpool, representing

CHARLES THE FIRST AFTER PARTING WITH HIS CHILDREN.

Containing Portraits of the King, the Princess Elizabeth, the Duke of Gloucester, Bishop Juxon, &c. &c.

"In the last pathetic interview between the Monarch and his children, Charles said to the Princess Elizabeth, his death was glorious; for he should die to uphold the laws and liberties of the land: he should die a martyr."

Size of the Work, Eighteen and a Half Inches by Twenty-four.

Prints . . . £1 1s. Proofs . . . £1 11s. 6d. Before Letters . . . £3 3s.

WORKS PUBLISHED.

MR. HAYTER'S GRAND PICTURE

OF THE

INTERIOR OF THE HOUSE OF LORDS,

During the Important Discussions in the Year 1820.

Painted for the Hon. GEORGE AGAR ELLIS, M.P., containing upwards of Three Hundred Figures, nearly Two Hundred of which are Portraits of the most distinguished Personages, of the highest rank and talent in this Country, (a larger number than it is presumed have ever been introduced into any picture of acknowledged celebrity) and for which they did Mr. Hayter the favour to sit. Among which are those of—

His Majesty King William IV.; their Royal Highnesses the Dukes of York and Clarence; his Grace the Archbishop of Canterbury; the Right Hon. Lord Eldon, then Lord High Chancellor; their Graces the Archbishops of York and Tuam; their Graces the Dukes of Somerset, Richmond, Grafton, Beaufort, St. Albans, Bedford, Devonshire, Rutland, Hamilton, Argyll, Athol, Portland, Northumberland (Lord Lieutenant of Ireland), Leinster, Wellington, Buckingham; the Most Noble the Marquesses of Winchester, Lothian, Lansdown, Stafford, Bath, Cornwallis, Downshire, Exeter, Camden, Anglesey, Ailesbury, Huntley, &c. &c.; the Right Rev. the Lord Bishop of London, now Archbishop of Canterbury; the Right Rev. the Lords Bishops of Durham, Worcester, Bangor, Ely, St. Asaph, &c. &c.; Lord John Russell, Sir F. Burdett, Bart., Viscount Melbourne, Samuel Whitbread, Esq., &c. &c.; the late Right Hon. Sir Robert Gifford, afterward Lord Gifford, Attorney General; the Right Hon. Sir J. S. Copley, Solicitor General, now Lord Lyndhurst; Lords Brougham, Denman, &c. &c.

Proofs £10 10s. Prints £6 6s.

MR. DEVIS'S GRAND PICTURE

OF

MAGNA CHARTA,

Engraved by Mr. J. G. MURRAY; representing Stephen Langton, Archbishop of Canterbury, showing to the Barons of England, in the Abbey Church of Bury St. Edmund's, the Charter of Liberties that had been granted by Henry I., and on which the Great Charter of King John was founded.

The utmost exertion has been made, and every authentic document procured from the Herald's Office and other national deposits of the public records, in order to obtain the most correct information respecting the descendants of the Barons who were present on this momentous occasion, in the Abbey of Bury St. Edmund's. The picture, therefore, independently of its exceeding beauty as a work of art, derives the greatest interest and value from the fact, that a large proportion of the persons introduced into the scene are the existing Representatives of the "bold Barons" who gained the Great Charter of English Liberty. These representatives all sat to the artist; and they are habited in the proper costume of the period.

Proofs £10 10s. Prints £6 6s.

Dedicated to the British Officers of the Peninsular War.

AN ENGRAVING OF THE

TRIUMPHAL ENTRY OF HIS GRACE THE DUKE OF WELLINGTON INTO MADRID,

August 12, 1812.

From the celebrated Picture by the late W. HILTON, Esq., R.A.

The Duke was attended by the flower of the British Army and by the Generals of the Allied Army. He was met by the Spanish nobility, the dignitaries of the church, the magistrates, and all the principal inhabitants, who presented him with the keys of the city. The scene was brilliant and exciting to a degree; and its interest and importance have been happily preserved by the accomplished painter.

Proofs £1 11s. 6d. Prints £1 1s.

MR. LESLIE'S CELEBRATED PICTURE

OF

THE RELUCTANCE OF LADY JANE GRAY TO ACCEPT THE CROWN OF ENGLAND.

This beautiful and highly interesting Historical Picture, which commemorates one of the most remarkable events in the records of Great Britain, was painted for his Grace the Duke of Bedford, by C. R. LESLIE, Esq., R.A.; Engraved by J. BROMLEY.

Proofs £3 3s. Prints £3 3s.

THE TRIAL OF LORD WILLIAM RUSSELL,

At the Old Bailey in 1683.

From the justly famous Picture of GEORGE HAYTER, Esq., painted for his Grace the Duke of Bedford; Engraved by J. BROMLEY.

This is universally deemed the *chef-d'œuvre* of Mr. George Hayter. It has been very properly observed, that it is truly an Historical Picture, and exhibits one of the most interesting and affecting national events which can occupy the recollections of Englishmen. The point of time represented is when the examination of Lord Howard of Escrick was about to commence. The admirable lady of the accused lord acts as his secretary. The expression of conjugal solicitude and mental alertness on the part of Lady Rachael Russell, who, ready with her pen, has just turned to listen to some legal exceptions which his lordship took in this stage of the business, form a very fascinating feature in this interesting Picture.

Proofs £3 3s. Prints £3 3s.

THE DEBARKATION IN HER OWN DOMINIONS,

In the Year 1561, of

MARY QUEEN OF SCOTS,

From the justly celebrated Picture, by WILLIAM ALLAN, Esq., R.A.; Engraved by J. G. MURRAY. Painted for the Most Noble the Marquis of Bute.

The landing at Leith of Queen Mary of Scotland, in the bloom of youthful beauty, was an event, picturesque in itself, historically important, and of intense interest; as being fraught with the impending fate of one of the most ancient, learned, and valorous of the nations of Europe; and with the destiny of the most lovely, most accomplished, and most unfortunate of her sovereigns.

Proofs £4 4s. Prints £3 3s.

THE SURRENDER OF QUEEN MARY OF SCOTLAND

TO THE CONFEDERATE LORDS, AT CARBERRY HILL,

In the Year 1567.

From the Painting by Mr. CHISHOLM; Engraved by J. G. MURRAY.

This most critical moment in the eventual life of Mary is the proper subject of this Engraving.

Proofs £5 5s. Prints £3 3s.

MR. DEVIS'S PICTURE

OF

BABINGTON'S CONSPIRACY AGAINST THE LIFE OF QUEEN ELIZABETH.

Engraved by Mr. JOHN BROMLEY.

This fine historical picture commemorates one of the most remarkable incidents in the life of the great Queen of England.

Proofs £3 3s. Prints £2 2s.

PORTRAIT OF HIS GRACE THE DUKE OF WELLINGTON,

By Mr. W. BROMLEY, A.R.A. and Mr. J. G. MURRAY, taken from a picture, painted by SIR THOMAS LAWRENCE, late President of the Royal Academy, and allowed to exhibit the most accurate likeness which has ever been painted of his Grace the Duke of Wellington.

Proofs £2 2s. Prints £1 11s. 6d.